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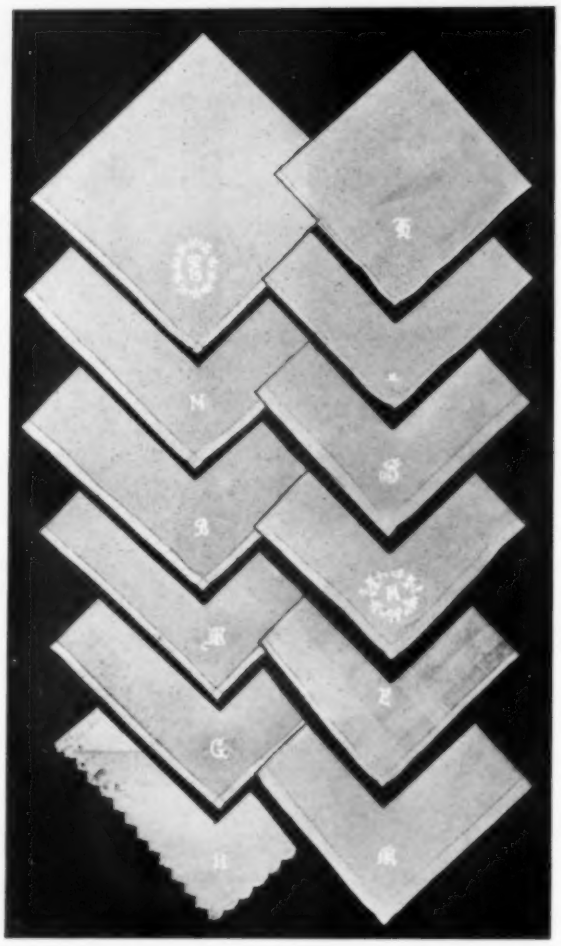

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# CONTENTS

26 NOVEMBER 1908


Descriptions of Fashions - - - - - - - - - - - 861
Society - - - - - - - - - - - - - - - - - - - 862
Music - - - - - - - - - - - - - - - - - - - - 862
Vogue Millinery Supplement—Page Illustration - - 863
New Models From the French Designers - - - - - 864
New Winter Millinery From Camille, Roger, Georgette and Renard—Page Illustration - - - - - - 865
Descriptions of Illustrated Models - - - - - - 866
The Wallace Children—Page Photograph of a Painting 867
A Reform Fetish—Editorial - - - - - - - - - - 868
As Seen By Him - - - - - - - - - - - - - - - 869
Seen On the Stage—Illustrated - - - - - - - - 870-871
Effective Transformation Costume—Double Page Illustration - - - - - - - - - - - - - - - 872-873
Paris—Illustrated - - - - - - - - - - - - - - 874-875
What She Wears - - - - - - - - - - - - - - - 876
Whispers - - - - - - - - - - - - - - - - - - 876
Fetching Evening Gowns—Page Illustration - - - - 877
Seen In the Shops—Illustrated - - - - - - - - - 878
Smart Long Coat and Tailor Made Frocks—Page Illustration - - - - - - - - - - - - - - - - - 879
Paris Shops—Illustrated - - - - - - - - - - - - 880
The Polishing of the Cullinan Diamond Nears Completion - - - - - - - - - - - - - - - - - 880
Concerning Animals - - - - - - - - - - - - - - 881
Portrait Painters of To-Day - - - - - - - - - - 882
On Her Dressing Table - - - - - - - - - - - - - 882
Art - - - - - - - - - - - - - - - - - - - - - 883
What They Read - - - - - - - - - - - - - - - 884-885
Vogue Pattern Department - - - - - - - - - - - 886


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# DESCRIPTIONS OF FASHIONS

PAGE 877

LEFT FIGURE.—The coat of this evening gown, made of gray satin, is very skimpy, the sleeves are long and tight, and the fronts are slashed and piped with rose-colored velvet, and buttoned alternately on left and right with large satin buttons. The under-dress of embroidered net is lined with rose-colored mousseline de soie. American beauty roses are worn in the hair.

MIDDLE FIGURE.—Dinner gown of ecru satin and lace. The skirt of satin opens in the back over a deep-pointed bodice and train of lace, and is trimmed at the hips with bands of ecru net embroidered in silk. Small sleeves of lace and mousseline de soie.

RIGHT FIGURE.—Evening gown of dull petunia tulle over white silk muslin. The underskirt of tulle with large medallions of Venice lace, dyed to match, is striped with narrow bands of petunia satin. The bodice is laid in narrow tucks, which form the sleeves, and fall loose from the waist, forming a puffy overskirt.

PAGE 879

LEFT FIGURE.—Broadcloth street suit in olive green. The skirt is circular, with six inverted plaits. The three-quarter coat is trimmed with black silk braid and fastens with six braid buttons and frogs at the front. The flat collar and turned-back cuffs are of green Ottoman silk, bordered with the braid.

MIDDLE FIGURE.—Coat of white broadcloth, trimmed with Irish crochet lace and white silk tassels and ornaments. Deep purple velvet is set in the broadcloth collar and cuffs, which are braided in gold soutache.

RIGHT FIGURE.—Costume of taupe broadcloth with a long, circular skirt, Napoleonic collar and Directoire coat, trimmed with cloth tabs. The revers are braided in black silk soutache, and the vest is of black Ottoman silk.

## RAILWAY AND ELECTRICITY INVADE SACRED PLACES

THE progress of the world, even that portion of it which until lately has been least enterprising, is overthrowing ancient prejudices and undermining ancient customs at a rapid rate. Imagine, a railway now links Damascus and Medina, and it is intended to extend it to Mecca! Equally surprising is that an electric plant has been installed to light the mosque that contains the tomb of the Prophet. Mahomedans all over the world supplied the money that built the road, which is known as the Hedjaz Railway, and is regarded by the natives and spoken of as a sacred work.

## INTERESTING RELIGIOUS CENSUS

A Report on a subject in regard to a matter that most persons have very hazy ideas about, is the religious census published by the Statistical Bureau in Stuttgart. It will occasion general surprise to learn that there are but 10,860,000 Jews in the whole world. Those who see the swarming thousands of this race in the large cities of this country are apt to conclude that there are several millions of them in this country. The number here has been set at one and one-half millions for the whole United States. The total population of the world, as given by the Stuttgart Bureau, is 1,544,510,000, of whom 534,940,000 are nominally Christian, and 300,000,000 followers of Confucius, the Brahmins, Buddhists and Mohammedans being, respectively, 214,000,000, 121,000,000 and 175,290,000, other bodies of less numbers making up the total. The religious census, expressed in another way, shows that out of every 1,000 of the earth's inhabitants 346 are Christian, 114 are Mohammedan, 7 are Israelite, and 533 are of other religions.

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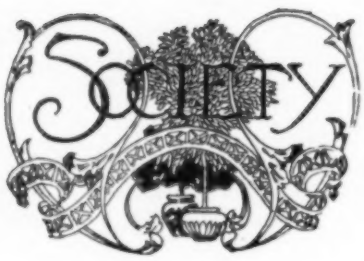



## DIED

**Hughes.**—On Sunday, 15 Nov., at Washington, D. C., Martin B. Hughes, Colonel United States Cavalry, retired.

**King.**—On Wednesday evening, 18 Nov., 1908, at 1 University Place, Edward King, son of the late James Gore and Sarah Rogers King, in the 76th year of his age.

**Wheaton.**—At Poughkeepsie, N. Y., 15 Nov., 1908, Caroline Talman, widow of the late Judge Charles Wheaton and daughter of the late Judge Seward Barculo, in the 74th year of her age.

## ENGAGED

**Cabot-Lyman.** — Miss Elizabeth Cabot, daughter of Mrs. Samuel Cabot, of Boston, to Mr. Henry Lyman, of Brookline, Mass.

**Roosevelt-Rives.** — Miss Katherine L. Roosevelt, a daughter of the late Alfred Roosevelt, of New York, to Mr. Nathaniel Rives, of Germantown, Pa.

**Stirling-Snowden.** — Miss Elizabeth Upshur Stirling, daughter of Mrs. Harry J. Farber, of Baltimore, to Mr. Wilton Snowden, Jr., of Baltimore.

**Van Cleve-Blakeman.**—Miss Phyllis Van Cleve, daughter of Mr. and Mrs. Paul Ledyard Van Cleve, of Montana, and a granddaughter of the late Major General Horatio Phillips Van Cleve, to Mr. Thomas Greely Blakeman, of New York.

## WEDDINGS

**Alker-Rose.**—18 Nov.—Mr. Henry Alphonse Alker and Miss Charity Rose, daughter of Mr. Andrew W. Rose, were married on Wednesday, 18 Nov., in St. Bartholomew's Church. Bishop Greer officiated, assisted by the Rev. Dr. Leighton Parks. Bridesmaids: Miss Gladys Close McAlpin, Miss Pauline Fiske, Miss Margaret S. Smith, Miss Madeleine Wemple, Miss Louise Corwith, Miss Gladys Stewart Robbins, Miss Mildred Ketcham Eagle, Miss Florence Hotchkiss. Flower girls: Miss Mabel Alker and Miss Florence Alker. Best man: Mr. James Ward Alker. Ushers: Mr. Frank Whitney, Mr. William Stanley, Mr. Edward P. Alker, Mr. George Meyer, Mr. Edward Meyer, Mr. Endicott Fiske, Mr. William Holloway, and Mr. Carl Schunnerman. A reception followed the ceremony at the home of the bride's parents. Among those present were Mr. and Mrs. Andrew Rose, Mrs. Rose, Capt. Rose, Mr. and Mrs. A. H. Alker, Mr. and Mrs. C. B. Alexander, Mr. and Mrs. Warner Van Norden, Mr. and Mrs. E. W. S. Johnston, Mr. and Mrs. J. O. B. Gunn, Mr. and Mrs. J. A. Hatfield, Mr. and Mrs. W. J. Dingee, Mr. Christian Frolich, Mr. Darius Ogden Mills, and Justice Clark.

**Corning-Maxwell.**—25 Nov.—Mr. Edwin Corning, of Albany, and Miss Louise Maxwell, daughter of Mrs. A. S. Barker, were married on 25 Nov. in St. John's Church, Washington, D. C. Bridesmaids: Miss Yvonne Townsend, Miss Caroline Brownson, Miss Katherine Jennings, Miss Evelyn Chew, and Miss Mary Scott. Best man: Mr. Parker Corning. Ushers: Lieutenant Henry V. Butler, U. S. N.; Lieutenant Chauncey Shackford, U. S. N., and Mr. Spencer Turner, Mr. George C. W. Low, Mr. William Stuart Glazier, and Mr. R. P. Tyler, of New York. Among those present were the Swedish Minister and Mme. De Lagercrantz, the Assistant Secretary of War and Mrs. Robert Shaw Oliver, Rear Admiral Richardson Clover, U. S. N., retired, and Mrs. Clover; Mr. and Mrs. Hennen Jennings, the Misses De Lagercrantz, Miss Oliver, Miss Jennings, Mr. Francis Janssens, of the Belgian Legation; Count Uglass and Mr. Unben, of the Swedish Legation, Mr. John B. Henderson, Jr., Major B. F. Cheatham, U. S. A., and Mrs. Cheatham, Major Moses G. Zalinski, U. S. A., and Mrs. Zalinski; Major David S. Stanley, U. S. A., and Mrs. Stanley; Major and Mrs. Cheatham, Major P. W. West, U. S. A., and Captain John A. Logan, Jr., U. S. A.

**Hollingsworth-Parsons.** — 25 Nov. — Mr. Amor Hollingsworth and Miss Evelyn H. Parsons, daughter of Mr. Schuyler Parsons, of New York, were married on Wednesday, 25 Nov., in St. Mark's Church, Islip, Long Island. Maid of honor: Miss Maria R. Moran. A wedding breakfast followed the ceremony at the country home of the bride's parents.

**Jenkins-Hoffman.**—25 Nov.—Mr. Courtney Jenkins and Miss Mary Dorothea Hoffman, daughter of Mr. R. Curzon Hoffman, of Baltimore, were married at the residence of the bride's parents on Wednesday, 25 Nov.

**McAnerney-Ewing.**—18 Nov.—Mr. Frank McAnerney and Miss Elizabeth Ewing, daughter of Mr. Bernard M. Ewing, were married 18 Nov. in St. Ann's Church, in East Twelfth Street. The Rev. Father Martin, of the Cathedral parish, officiated. Maids of honor: Miss Elizabeth Bonbright, Miss Isabel McAnerney, Miss Catherine Collier, Mrs. Alexander V. Blake, and Mrs. Joseph Ewing. Best man: Mr. Preston McAnerney. Ushers: Mr. Charles E. Williams, Mr. Joseph Ewing, Mr. Duncan Harris, and Mr. A. J. Antello Devereux.

**Wynne-Jones-Hughes.** — 24 Nov. — Mr. Herbert Wynne-Jones, of England, and Miss Jeanette Yale Hughes, daughter of Mr. George H. Hughes, of New York, were married at Sherry's on Tuesday, 24 Nov. The Rev. Dr. Wilton M. Smith officiated, assisted by the Rev. Dr. Charles P. Faganini. Matron of honor: Mrs. Alfred Chapin. Best man: Mr. Leeds Johnson. Ushers: Mr. Roger Sherman Boutele and Mr. Alfred Chapman.

## WEDDINGS TO COME

**Groome-Thompson.**—30 Dec.—Miss Martha Groome, daughter of Mr. John C. Groome, of Philadelphia, to Mr. William Leland Thompson; Philadelphia.

**Hasell-Borwick.** — 7 Dec. — Miss Mary Mason Hasell, daughter of Mr. Lewis Cruger Hasell, of New York, to Mr. George Borwick, of London; at Grace Church, New York.

**Hiss-Thomas.**—16 Dec.—Miss Margaret Hiss, daughter of Mr. Philip Hiss, of New York, to Mr. Robert M. Thomas.

**Kobbe-Rand.**—26 Dec.—Miss Alice Leavitt Kobbé, daughter of Mr. George C. Kobbé, of Short Hills, N. J., to Mr. Curtis Gordon Rand; in Christ Church, Short Hills, N. J.

**Penrose-Ralston.**—12 Dec.—Miss Laura Adèle Penrose, daughter of the late George B. Penrose, to Mr. Harris Phelps Ralston, of Detroit, Mich.; at the home of the bride's mother, New Orleans, La.

**Sealy-Harris.**—15 Dec.—Miss Cora Scott Sealy, daughter of Mr. Robert Sealy, of Cedarhurst, L. I., to Mr. Richard Green Harris, of Baltimore; St. John's Church, Far Rockaway, L. I.

**Van Nostrand-Willard.**—16 Dec.—Miss Anabel Gardiner Van Nostrand, daughter of the late Gardiner Van Nostrand, of New York, to Mr. Le Baron Sands Willard; Buckingham Hotel, New York.

## RECEPTIONS

**Penfield.**—Mr. and Mrs. Frederic Courtland Penfield gave a musical reception on 17 Nov. Mrs. Penfield was assisted in receiving her guests by Mrs. J. R. McKee, Mrs. Ferdinand Wilmerding, Mrs. George Bruce-Webster, Mrs. George Wolcott Hubbell, Mrs. Richard W. Miers, of Philadelphia, a niece of Mrs. Penfield; Mrs. John N. Stearns, Mrs. Julian Lyman, of Asheville, N. C., and Miss Coffin. Mme. Gadski, Miss Geraldine Farrar, and Mr. Gilibert sang during the afternoon.

## ENTERTAINMENTS

**Cercle Francais Play.**—The Cercle Dramatique Français presented a French play in Carnegie Lyceum on Saturday evening, 21 Nov., under the auspices of the Daughters of the Cincinnati, for the benefit of the Maintenance Fund of the Army and Navy Scholarship in the Teachers' College, at Columbia University. The list of patrons included President-elect William H. Taft, Gen. and Mrs. Frederick D. Grant, Gen. Leonard Wood, Gen. James Grant Wilson, Gen. Horace Porter, Rear Admiral Colcoresses, Mr. Robert Lincoln, Col. William Guy, Dr. L. L. Seaman, Mr. T. J. Oakley Rhinelander, Mr. Alexander T. Mason, Mrs. Walter Lispenard Suydam, Mrs. Seth Low, Mrs. W. Seward Webb, Mrs. B. Fulton Cutting, Mrs. W. S. Cowles, Mrs. Charles E. Roe, Mrs. Frank Scott Gerrish, Mrs. Stuyvesant Fish, Mrs. Morris Rutherford, Mrs. Richard N. Meade, Mrs. C. B. Alexander, Mrs. J. L. Barclay, Miss Eliza-Alexander, Mrs. J. L. Barclay, and Miss Elizabeth Stewart Hamilton.

**Women's Municipal League Tea.**—A musical tea, with a special programme by the United States military band from Governor's Island, was given on Friday, 20 Nov., at the Waldorf-Astoria by the Women's Municipal League of New York, of which Mrs. Richard Aldrich is president. Assisting Mrs. Aldrich in the preparations for the tea were Mrs. Thomas R. French, Mrs. George Augustus Lung, Mrs. Josephine Redding, and Mrs. Henry Butterworth.

## AUTOMOBILE RACES

The Grand Prize Races under the auspices of the Automobile Club of America occurred on 26 Nov. The officials for the event were Gen. Robert Lee Morrell, Gov. Hoke Smith of Georgia, Governor-elect of Georgia Joseph M. Brown, Mayor George W. Tiedeman of Savannah, Mr. Frank C. Battey, President of the Savannah Automobile Club; Mr. Harvey Granger, Chairman of the Course Committee of the Savannah Automobile Club; R. J. Davant, Chairman of the Executive Committee of the Savannah Club; Mr. E. H. Gary, President of the Automobile Club of America; Mr. Henry Sanderson, Vice-President of the club, and Mr. Jefferson De Mont Thompson, Chairman of the Racing Board of the American Automobile Association. The judging was attended to by Mr. Harlan W. Whipple, Mr. E. E. Schwartzkopf, Mr. A. R. Pardington, Mr. John E. Roosevelt, and Mr. Peter Fogarty. Some of those present were Judge and Mrs. E. H. Gary, Mr. Henry Sanderson, Mr. Edgar L. Marston, Mr. Dave H. Morris, Mr. George F. Chamberlain, Mr. William Pierson Hamilton, Mr. Schuyler Wheeler, Mr. Winthrop E. Scarrit, Mr. Philip T. Dodge, Mr. John E. Roosevelt, Mr. James A. Blair, Jr., Mr. V. Everitt Macy, Mr. and Mrs. E. M. Chapman, Mr. and Mrs. R. A. Brown, Mr. and Mrs. L. B. Brown, and Mr. and Mrs. Henry Souther and daughter.

At the time of going to press, the first week and a half of 1908-9 opera at the Manhattan Opera House has been given, while the Metropolitan Company, starting seven days later, has concluded two performances. It may be a bit early to give an exact opinion as to what the remaining weeks at the rival establishments will produce, but if the sample already offered indicates truly the worth of the remaining portion, then all previous records in opera-giving will be eclipsed.

At the Manhattan the season's premier, Tosca, not only enabled the patrons of that house to hear Puccini, but a new dramatic soprano in the person of Maria Labia was introduced, to give Maurice Renaud a great opportunity in the part of Scarpia, and to reveal the Manhattan ensemble as a factor ranking with the best to be found anywhere.

AIda was the opera chosen by the new Metropolitan management, Gatti-Casazza and Dippel, for first-night honors—something which could not have happened a few years ago, but a choice, under present circumstances, which was well made. As at the Manhattan, the Metropolitan sailed into the new season with famous newcomers, Emmy Destinn and Arturo Toscanini being the personalities whose names carried fever interest and magic. The performance of AIda was sterling in quality, and in certain respects the best which this city has had. Destinn, whose fame as a great artist came months ago, when her engagement was first reported, justified the strong advance words of commendation. Her voice is pure, large, possessing the dramatic timbre, and yet plastic enough to permit of the varieties of light and shade which the music of Aida's role demands. She sings with easy production of tone, in true musicianly style, and with admirable diction and nice regard for phrasing. To the eye she is more than ordinarily satisfying, by reason of a magnetic personality, graceful use of gesture and a strong dramatic sense. She was inclined, at the outset, to force her tone, evidently overestimating such need in an auditorium the size of the Metropolitan, but she was not long in gauging the requirements of the house, and later she was singing with proper ease and telling effect, especially in the ensembles in which she was a dominating factor.

Apart from the appearance of Destinn, chief concern was manifested in the conducting of Toscanini, who is looked upon, in Europe, as the peer of living conductors of French and Italian—and some German—operas. Of his ability there can be no question. He is a perfectly schooled and widely experienced musician, familiar to the last detail, with the every resource of his orchestra, chorus and principals, and appreciating what the composer evidently intended. He is an active, vigorous director, who works hard and impresses the hearer as being determined to get all there is out of everything available. Final judgment of his ability would scarcely be fair or competent after a single hearing, but it is not unfair to say that he did not impress to such an extent as did Mahler, when the latter conducted his first performance here, last season, in Tristan and Isolde. It may be that Toscanini is as great in his field as is Mahler, but it must be confessed that his conducting of AIda did not bring about such a feeling in the mind of many competent music experts. But there is ample time to settle this for good and all.

The new scenery and stage-lighting effects—which were due to Gatti-Casazza—show the new director as a master of this branch of opera mechanism, and as the season progresses he is likely to give New Yorkers sensations they never before experienced. Didur, who sang Ramfis, was appearing for the first time at the Metropolitan, and he did not sing well enough or show so extraordinary voice as to explain the reason for his having been engaged. In fact, Oscar Hammerstein probably is glad that he left the 34th Street house to try for Broadway honors. Miss Sparkes, another stranger here, sang the Priestess' music with a nice light quality of voice, and she should fit in comfortably in small parts. Caruso, at times brilliant in his singing, was not in his best voice. However, there is but one Caruso, no other tenor classing with him. The chorus, which has been a truly sad affair at the Metropolitan in all these former years, was much improved, and showed evidences of having been reinforced with material numbering fresh voices and greater responsiveness to the conductor's demands. If it can be developed, then there will be cause for rejoicing.

As for the Manhattan's first night, it might be sufficient to say that Oscar Hammerstein is still smiling. But for the sake of some necessary detail, it can be stated that its Tosca reached the plane of excellence which both Hammerstein and Campanini strove for. Labia, who is a dramatic artist besides being a dramatic soprano of high rank, won her position as a popular favorite before the second act was over. It must be confessed that she was disappointing in her first singing, for not only was the voice rather colorless, but it shook. After the first effects of nervousness had worn off, she increased in vocal stature, and from the middle of the second act she gained in warmth of tone, expressiveness and ease of delivery. It is a fresh, clear and agreeable voice, which, though not as great as several others which have been heard here, is yet one of charm, and with such a temperament Labia is sure to be a factor to be reckoned with. Renaud, the artist of them all, made another triumph as Scarpia, and at the same time set the standard for this role as we have had it done in this city. The music was "in his throat," and the dramatic side was as finished and vivid a performance as one has a right to ask. Zenatello, opulent of voice as usual, was fully equal to the vocal requirements of the part, but his ungracefulness gets on one's nerves. It is a great voice, but—as is ofttimes the case with Caruso—it should be heard with the eyes shut.

Gilibert and a number of others who sang principal roles are deserving of extended praise, and Campanini—well, he is truly a wonderful conductor. If he would only help to make the waits shorter he would be performing another valuable service.

# VOGUE
## MILLINERY SUPPLEMENT

GRACEFUL MODEL BY CARLIER

FROM, AITKEN, SON & CO.

# New Models from the French Designers

A HAT AND CAPOTE FOR AN ELDERLY WOMAN—ROSES IN EVERY SHADE ARE VERY SMART ON WINTER HATS—REBOUX MODEL TRIMMED WITH FEATHERY BLOW-AWAY

EXceptionally good are the outlines of a beautiful large hat for elderly ladies' wear—a Charlotte model developed from soft velvet in two tones of dull amethyst. The crown is the most important part in this model, not so much on account of its original shape, but owing to the manner in which it is trimmed. It shows quite a respectable hight, and an even greater width, and is perfectly straight and flat at the top. The entire crown is swathed with full, wide double ruche of velvet in both tones, causing the crown to assume a round outline, similar to the shape of an inverted bowl, and covering the greater portion of the brim. This latter is medium wide at the back, right side and front, where it shows a slight tendency to droop softly, and at the left side it is daringly rolled up, forming a high, curved revers, which keeps close to the crown. The facing is of velvet in the lighter tone, and is outlined with a wide, shaped border of the dark material. As to the trimming, it tends to emphasize the extraordinarily large dimensions of the crown. Three long, full ostrich plumes, shading from the very palest tone of amethyst into a very deep one, which is almost a rich purple, form an enormous panache, which, however, is not fastened to stand erect, but which droops over the right side of both crown and brim, covering both completely with the long, only slightly curled flue.

Lavish floral trimming forms the main charm in a stunning new toque, designed by the Marescot Soeurs, for which supple velvet in a warm, rich Maroc brown tone furnished the material. This shade is extremely handsome in all its tones—there are five—showing a pronounced cast of gold in the darker ones, while the medium and light ones are more on the order of warm, expressive beige, with a topaz tinge underlying the surface. This model lacks a brim completely, and is extraordinarily wide, with a headsize to correspond, round and only medium high, and bears a close resemblance to an inverted bowl. The material is loosely draped over it, forming a large, softly crushed chou at the left side, which slightly surmounts the top. Large, full-blown roses in Gloire de Dijon, Malmaison and La France tints (ruby, palest pink, and deep rose), accompanied by a great many tight little buds, and a mass of foliage in natural tones of green, are united to form a wreath about the lower part of the toque. This arrangement is not by any means symmetrical, but, on the contrary, charmingly irregular, light roses grouped with dark ones, and the deep brown of the velvet forms a splendid background. The additional hight at the left side, afforded by the velvet chou, is also accentuated by the trimming, for at this point the roses cluster thickly, and a full cascade of long-stemmed buds is fastened back of the chou, loosely drooping over the hair at the left side.

Conspicuous by unusually handsome contours and a development of distinguished simplicity is a recent Carlier model of rich black velvet. The shape, which belongs to the becomingly large, picturesque variety, has as its dominant feature a brim of extraordinary width, but extreme gracefulness; it extends from the crown in a beautifully curved line, drooping throughout its circumference, particularly so at the front and back, and is faced with heavy grosgrain silk in the faintest of aluminium tones. The crown is rather tall, slender, and so shaped as to appear like a continuation of the brim, the attractive profile line being only elongated, and not interrupted, and it is made a great deal more voluminous by the manner in which the trimming is disposed of. This latter is effected by two exquisite "frange" plumes—deep black shading into a very delicate cloud gray, and including the entire gamut of metal tones—which are fastened in the centre front of the crown, drooping over it in a softly curved movement. This novelty, in fancy plumage, is nothing but an amazon plume of great length and fullness, with long, uncurled flue, to which are added a number of full, uncurled ostrich tips that mingle with the plume proper, and create the full fringe effect.

REBOUX TURBAN AND SCARF IN SILK AND FUR. FROM LORD & TAYLOR

Another very charming model for elderly ladies, originating at Vimot's, is a capote developed from soft black velvet. It consists of a rather tall, balloon-shaped crown portion, oval in contour, and a brim section, which is formed by wing-shaped tulle ornaments, thickly strewn with diminutive jet paillettes, and outlined with a row of silver spangles. Two lovely buckle ornaments of old silver set with brilliants are disposed in the centre front, holding the brim down on the crown, and by contrasting with the deep black of the velvet, and the rich gloss of the jet, produce a delightful effect. A tall white aigrette of great beauty is tacked to the crown under the reversed front of the brim; it spreads so as to assume almost the contours of a pyramid, and stands up erect in the centre of the capote, lending just the additional hight requisite to make this model perfect of proportion and unusually becoming. Long, wide streamers of black satin ribbon are practically the only thing that justifies the term "capote," for without these this model would in not one detail differ from any toque intended to be worn by younger women.

On a superb new Camille Roger model an enormous crown piece of exquisite ostrich feathers forms the sole trimming. The hat is of softest Ottoman silk in a very pale, delicate light shade of mauve, and has a medium high crown of such colossal expanse that it looks exactly like a huge dish, turned upside down. The brim forms an adequate support for this monstrous crown. It is exceedingly wide at the sides, and only very little more moderate at the centre front and back. However, it is so deftly depressed in the centre, and flares up so gracefully at the sides, that the contours are beautiful. The facing on the under brim, which is exposed by this upward tendency, is of rich black satin, and serves for accentuating the delicate mauve tone of the Ottoman silk, which is again repeated in the trimming. The enormous feather mount is exquisitely shaded, showing all mauve tones, from the deepest purple up to the palest whitish lavender in a charming blend, and it covers the entire crown with its soft, fluffy flue. A small buckle of old silver, slipped over a pale mauve velvet crown band ornaments the front, and affords a tasteful finish.

A charming new Reboux model shows a cleverly conceived trimming, and is characterized by great beauty of coloring. The shape, of light Isabelle beige repp silk, is graceful and handsome of contour, despite its exceptionally large size; it shows a wide, low crown, slightly conical in form, and gracefully dented at the top, while the brim attains simply enormous dimensions at the sides, and forms a very faint, blunt angle in the centre front and back, as well as on the two sides, which treatment gives chic and style to the entire model, moderating the boldness of contour to just the required extent. In marked contrast with the light beige of the silk, the smooth velvet facing is in a clear, translucent tone of vieux bleu, and looks especially pleasing against the wearer's face. The narrow twist of supple velvet ribbon that encircles the crown shows the same shade of blue, and so does the large, softly crushed ribbon chou that decorates the centre front of the crown, and the trimming proper is effected by a garland of thickly clustering feathery blow-away in white and black, with foliage to match. These run riot over the entire crown and some of the brim, and form a delightfully chic effect in association with the pale beige of the hat and the soft blue of the facing and ribbon trimming.

In a beautiful new Alphonsine model the keynote is pronounced simple elegance, demonstrated in every detail of the shape as well as trimming. The former is large, but graceful, consisting of a moderately tall crown, which is straight and very wide, and an ample brim, drooping slightly on three sides; the fourth (left) is broken into a sharp revers, and turned up boldly. Both the upper and under side of the brim are covered with fine black Chantilly tulle, richly embroidered with various sized dots, and outlined with a wide, shaped band of supple black velvet, and the crown shows the same development, but is encircled, and surmounted by a very full, plaited double ruche of the same nimy material. A thick garland of moss roses in dull tones of antique green, shading into a soft gray-blue, with foliage to match, is artistically arranged over the tulle ruche in the centre front as well as the sides. It leaves the entire back of the hat free, and is finished on both sides, as well as in the middle front with very large, softly plaited rosettes of the black tulle, which partly conceal the exquisite tones of the flowers.

NEW WINTER MILLINERY FROM CAMILLE ROGER, GEORGETTE, AND RENARD

For descriptions of hats see page 866

## DESCRIPTIONS OF ILLUSTRATED MODELS

Lovely greenish bronze and golden tones are considered the most exclusive of the season's innovations, and are generalized under the term "antique gold." This shade is set off to particularly great advantage in rich velvet textures, and above all, in fine ostrich plumage.

Four tones of this wonderful color—two medium, one light and one dark—were employed in the elegant model illustrated on the Supplement cover. (It was originated at the atelier of Carlier, and was recently imported by Aitken, Son & Co.) The shape is fashioned of rich, plushy velvet in the d rkest tone of antique gold, and is composed of a broad, flat, straight crown, with rounded-off top, and a wide brim, rolled up at the left side in picture style, but otherwise demonstrating a faint tendency to droop, and embellished with a smooth bengaline facing in the lightest tone. A beautiful matched set of ostrich, shading from the deepest tone of antique gold, which is almost a cinnamon brown, into a very clear, light one, affords the trimming. There is a long flounce sweep, with richly curled flue, and two long, full willow plumes, one of which is piled over the flounce, producing a raised effect in the centre front, while the other is allowed to droop over the back portion of the brim.

PAGE 865

Bold, daring contours, and a garniture of unusual style are the striking features of the Camille Roger hat illustrated on the upper left figure.

Heavy Ottoman silk in a soft, subdued tone of taupe was chosen for covering th shape, which consists of a tall, dome-shaped crown (it is very like that of the so-called Mexican hat, wide at the base, and softly rounded off at the narrower top) and an unusually wide brim. This latter shows a faintly pronounced tendency to flare upward all around—a trifle more at the sides than otherwise—and thus displays the soft facing of finely gathered, lustrous satin in a deep, rich wistaria shade, which in association with the taupe color of the Ottoman silk produces a most pleasing new blend.

The garniture is in several tones of taupe—medium and very deep—and is very smart, though effected with the simplest means possible. Wide, soft satin ribbon of great lustre is crushed about the side crown, reaching almost to the top, and forms a graceful, long-looped bow at the left side near the centre front. Through the knot of this bow a sheaf of exquisitely toned, broad, satiny lophophore quills is perched, forming a sort of fan effect, which is new, and extremely effective.

The Georgette model from Ferle Heller, shown on the upper right figure, is a chic combination of black and white. The most exclusive materials were used for making it: heavily ribbed, uncut velvet for the top brim and crown, soft, lustrous black satin for the facing, and choicest plumage and black bear fur for the garniture.

The shape is extremely large, but of perfect proportions.

The crown is completely concealed by the trimming, and its rather severe contours are made wonderfully soft by the manner in which it is applied. A wide band of the bear fur encircles the side crown; the ends terminate at the right side under a large rosette effect, made of the same material, with a beautiful, cut steel cabochon forming the centre.

This fur band is outlined by a sweep of gorgeous white ostrich feathers, which is so disposed over the top of the crown that the long, soft flue mingles with the deep black fur, and this, as may well be imagined, creates a charming effect.

Soft, dull antique blue tones are demonstrated in the Renard model shown on the lower figure.

A becoming medium-large size is smoothly covered with heavy faille in a medium tone of antique blue on the top of the drooping brim, while the under side is faced with velvet in the palest pastel tone of the same exquisite color, a narrow fold of the latter material outlining the top brim as well.

The crown is originally most insignificant, but through the clever arrangement of the trimming it is made the principal and most important part of the hat.

Soft surah silk, in the exact tone of the faille, but a great deal more lustrous than this material, is puffed over its top, imitating a full, graceful beret effect.

By means of thickly drawn in shirrings, into which heavy wire is inserted, the fulness of this trimming section is evenly distributed about the side crown, creating a very clever "crinoline" effect, which is splendidly in keeping with the unique contours of the shape, and its original development. A smart, neat little bow of wide velvet ribbon in a deep tone of bleu antique is slipped under the lowest shirring of the crown covering, decorating the left side of the brim, and wide streamers of the same are tacked to the back brim, daintily crossed over the hair, and tied into a coquettish bow under the chin.

HANDSOME BEAVER MODEL DESIGNED BY GEORGETTE FROM JESSETTE

PAGE 864

Lovely in a combination of soft tapestry blue taffeta glacé, and wonderfully toned marten fur in soft light and dark brown and beige tints, is the unique set, consisting of hat and shoulder drapery, illustrated on page 864—Reboux models from Lord & Taylor.

The hat combines two becoming styles—the Charlotte and the Russian turban. The tall, enormously wide, round crown is softly draped in beret style, just like that of the original Charlotte, and is made entirely of the taffeta, and trimmed with a wide band of the fur, outlining the top. As to the brim, it is quite high, and shows the same width all around, and is poised directly over the coiffure, producing a chic style at the left side. Large tapestry blue silk tassels finish the ends of the trimming band, and droop over the back brim.

The drapery is in regulation fichu style, and is made of a wide section of the goods, laid in deep folds, and arranged about the shoulders in the illustrated manner. The closing is effected under passementerie ornaments in the centre front. A wide band of the marten fur has its ends trimmed with tassels.

PAGE 866

Magnificent, rich tones abound in the latest importations of seasonable millinery, such as suggest exquisite plumage, and costly furs as proper accompaniment. The new mulberry and mauve shades, as well as the princely évêque, and the glorious prunelle tones are of this order, and with their aid the most wonderful creations are effected.

The Georgette model from Jessette shown in this illustration shows a superb combination of rich, deep mauve (the exact tone of Muscatelle grapes) with the soft, glowing warmth of deep brown sable, and snow-white plumage. The hat is of heavy, thick beaver in the first named shade, showing an exceedingly wide, straight brim, which rests directly on the coiffure, and a well-proportioned crown, which suggests an inverted tymbal in form.

A wide, shaped band of rich sable fur encircles the crown, reaching almost to its top, and adding to its circumference, and the smart contrast it forms with the soft mauve of the beaver is accentuated by the pure white ostrich panache, which affords the trimming. It is disposed in the centre front of the crown, directly over the fur band, and consists of two lovely plumes which separate towards the top, drooping heavily over the top of the crown.

RIBBON ROSES

Large, but extremely graceful, roses made of supple ribbon, and accompanied by natural foliage in light and sombre green, are a fascinating trimming for the new hats, and allow of absolutely wonderful combinations and color blends.

Two of these novelties are shown on this page, the one a large, cup-shaped, half-open rose in deep mulberry tones at the outside, and with a heart of the most wonderful cherry-brandy coloring, made quite simply of looped and softly crushed wide satin ribbon, and finished with a mass of foliage in deep tones of green and dull copper brown, which accentuate the exquisite tones of the flower.

The other rose is equally large, but it is full-blown, showing a full cluster of deep yellow stamens in the centre. It is in wonderful Maréchal Niel tints—rich, deep primrose, shading into the softest apricot tones, and palest sulphur, with a delicate greenish surface. In this instance the accompanying leaves are in a brighter hue of green, and show a high lustre, just like the foliage of the Maréchal Niel rose.

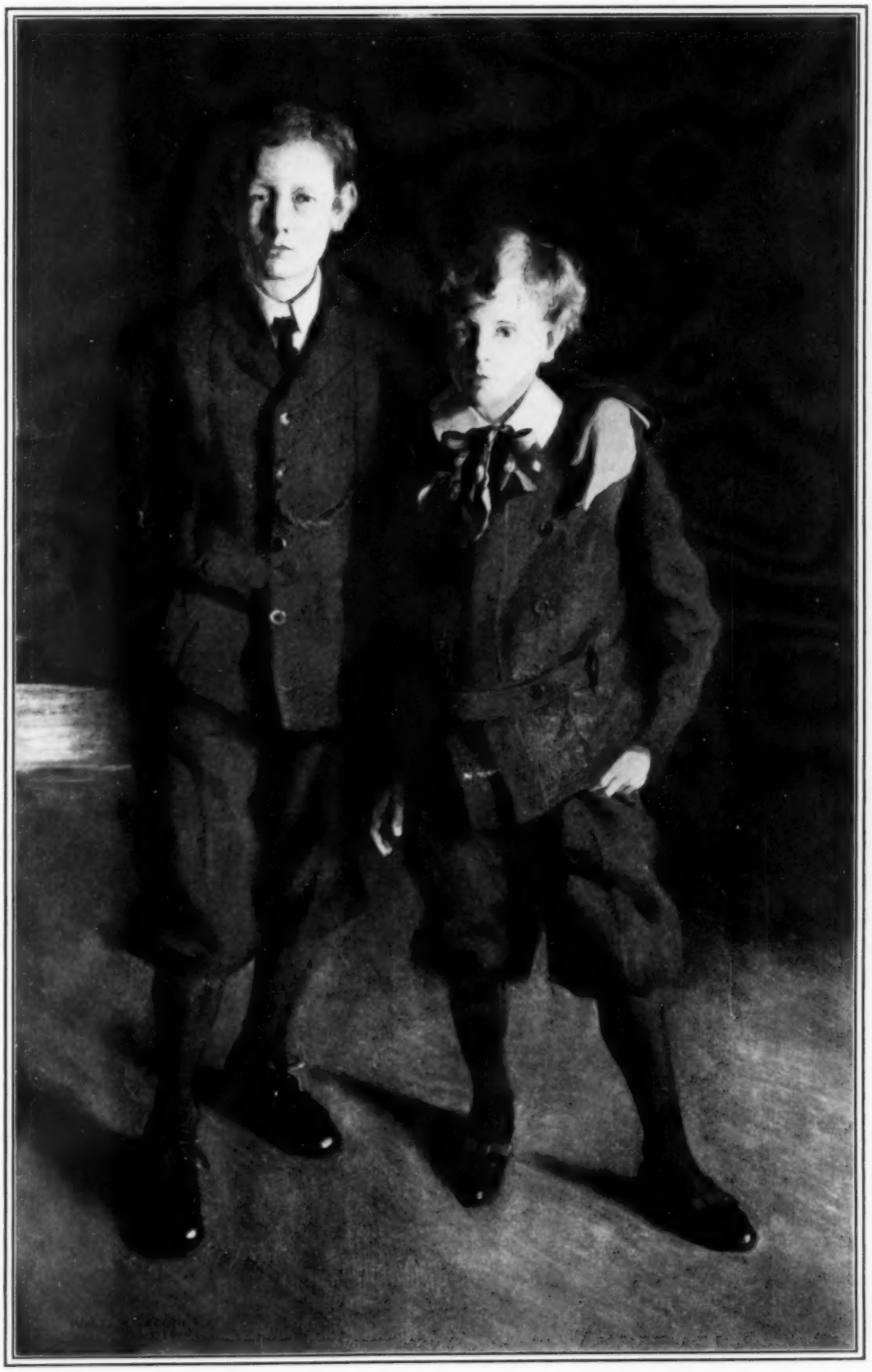
## VOGUE'S MILLINERY EXHIBITION IN OTHER CITIES

Owing to a death in the family of the person in charge of our Millinery Exhibit, which at the time of going to press is at Los Angeles, Cal., the schedule for its showing in the remaining cities of the route may be slightly changed. Other cities to be visited are Kansas City, Mo.; Baltimore Hotel—see announcement of date in Kansas City Star. St. Louis, Mo.; Jefferson Hotel—see announcement of date in St. Louis Post Dispatch. Memphis, Tenn.; Gayoso Hotel—see announcement of date in Memphis News Scimitar. Next week further information will be published.

BACK VIEW OF HAT ON THIS PAGE

SUPPLE RIBBON ROSES

VOGUE



THE WALLACE CHILDREN

BY WALTER FLORIAN

Sons of Mr. H. C. Wallace and Grandsons of Chief Justice Fuller of Washington.
See Text, Portrait Painters of To-Day, Page 882

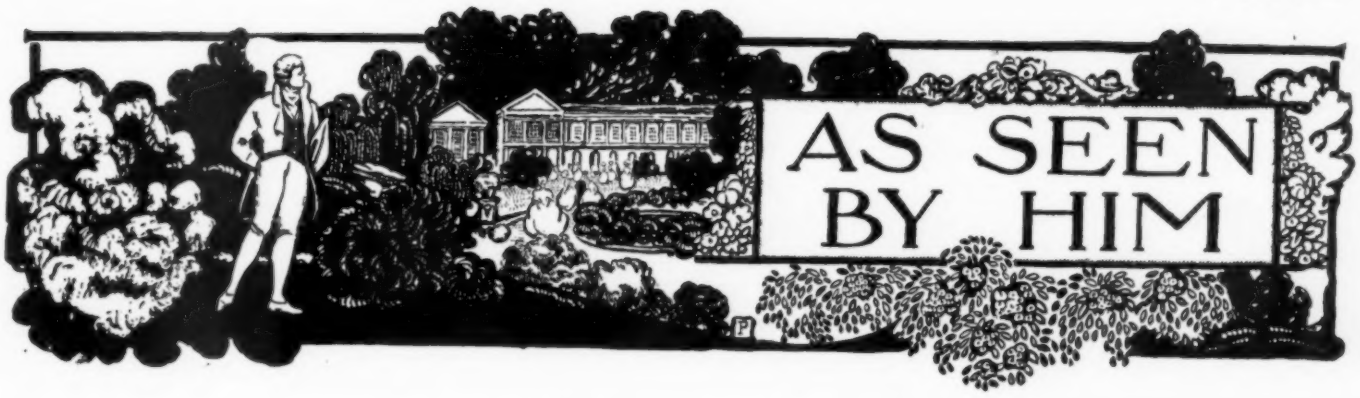
## A REFORM FETISH

IT is a truism of so-called practical politics, that the public has a very short memory, and it is this characteristic which keeps the unscrupulous politician from being in the least alarmed when a reform spasm comes to town, with its usual accompaniments of critical ethical leaders and women, urging annihilation of the evils which they paint in the most scarlet of verbal pigments. The politician knows what the reformer is very slow to learn, that municipal and national evils are not to be cured by hippodrome methods of inducing hysteria in groups of better class people. Reflections in regard to the superior wisdom of the practical politician are pertinent at this time when some enthusiastic reformers are flooding newspaper offices with idealist prophecies of alleged unprecedented reforms if only certain good men are elected as mayors of New York and other big cities. Among claims in behalf of suggested candidates is that they will give business-like administrations which will tend to reduce expenses and make every one, even the taxpayer, happy. These optimistic prophecies are often made on behalf of men who have never in their lives given the slightest indication of possessing executive or administrative ability. The fact that the proposed candidate is a respectable man, and has won for himself a place in political, educational, or commercial life, is accepted as proof that he has the qualities needed to replace dishonesty and ignorance with rectitude and efficiency in the conduct of public affairs. But suppose the candidate to be a fairly able man, what could he and the reformers accomplish were they to take office tomorrow? Getting down from pretty theory to very prosaic fact, here are some of the disillusioning experiences had previously with precisely the kind of reform propaganda that is now proposed. Take, for example, national affairs. There, although for eight years an honest and energetic Executive has fought the evils of unlawful combination, and been aided in his fight by all the resources of the national government, he has not succeeded in getting one of these high-handed law-breakers into jail. Here in the metropolis a well-intentioned man, when Police Commissioner years ago, stirred up no end of an excitement about reform, but no lasting impression was made, the Department going far wrong in succeeding administrations. On the contrary, the present incumbent of the office, although he is not a professional reformer, has done more for real and lasting reform than any of his predecessors in the last decade, through his breaking the power of the inspectors. Even to-day, however, who will say that the force is efficient and conscientious, and the Department administered solely for the benefit of the community?

Other and more discouraging facts relate to the great endeavor at reform made in 1894, when the vicious Red Light system was made the war cry for a campaign that enlisted the enthusiasm of clergymen, and statesmen, and which resulted in a state investigating committee, and eventually in the election of a distinguished citizen as Mayor. Fourteen years have elapsed since that notable reform campaign, and so far from its changing condition, the Red Light industry is worse to-day than it was in 1894. Other administrative scandals are also worse, men prominently identified with the present regime being in the business of corrupting youth through slot gambling machines and low amusement resorts. All the ground that the reformers fought for has been lost, but that apparently is not to deter them, and reformers in other cities, from going on in the same old way, to better conditions that continue to be a burning disgrace to every citizen.

Without doubt the greatest moral agency for the reform of municipal conditions is the Bureau of Municipal Research, which bends all the energies of its group of brilliant young men to spreading the gospel of efficiency in this and other communities. It indulges in no reform spasms; neither does it advocate the election of good men as a panacea. Its purpose is so to improve the machinery of government in all the cities of the land that temptations to wrong-doing shall be so lessened even the bad man cannot go astray. Its campaign of education for the public has waked up that largely inert mass to an effective protest against the criminal extravagance of the administration, and its work is only begun. Although this Bureau does not pose as an ethical agency, its operations are along ethical lines, since one of the cardinal tenets of its municipal creed is an endeavor to answer in behalf of the municipal employee. "Lead us not into temptation." As the municipal problems of the metropolis are those of all large American cities, some illustrations have been drawn from the municipal department here, as they were especially adapted to pointing a moral.

Is not the new reform wiser in this day and generation than that which would continue to put the wine of new conditions and problems into the old bottles of electing good men to office and expecting them to perform municipal regenerative miracles by the mere fact of being honest, or possessing some other variety of righteousness?




OPENING OF THE OPERA—PHILANTHROPIC ENTERTAINMENTS

IF the weather had been more propitious perhaps what is called the opening of the season would have gone off with more brillinacy. But it was hot and stuffy, and not all the charm of Miss Garden at the Manhattan could disguise the fact, that it was anything but comfortable on the evening of her debut. For those who like to be in the whirl of the town, that Wednesday was most strenuous. Madame Eames and Phillipe Coudert sang, and Albert Spalding played for the benefit of the New York Anti-Vivisection Society in the afternoon, and Miss Garden sang Thais at night. Mr. Coudert is a brother of Mrs. Roelker of Newport. He has an excellent baritone voice. Madame Eames is always delightful. This was one of the semi-charitable entertainments, to which it was a pleasure to go. There was another affair a little later for the benefit of another most practical society, and that was the tea which was given on Friday 20 November in the Grand Ball room and Astor Galleries of the Waldorf-Astoria, in aid of The Woman's Municipal League. This was somewhat in the nature of a promenade concert with tea and refreshments and a special musical programme by the United States Military Band from Governor's Island. The members of this League are our Municipal Housekeepers, and in their special work they have done much in the bringing of civic organizations to realize the vital necessity of the Pasteurization of our city's milk supply; and for free ice water fountains and for the inspection of minor theatres where moving pictures are shown; for the investigation of amusements of young girls not reached by settlements and churches and other excellent reforms.

### Thanksgiving Dinner Arrangements

I have also instructed my secretary to reserve a fund for the public Thanksgiving dinners at different institutions, although it is rather absurd to celebrate a day reserved for religious exercises, by gormandizing, yet these poor people must have some little pleasure in life, even if it is the very innocent one of the table. I have also planned to have my servants and the people employed at Hillsley entertained on that day, especially the children. I believe in keeping up old customs and National holidays. I suppose that turkey and raw celery and pumpkin pies and ice cream and crullers are most distressing to those who have a tendency to dyspepsia and especially if these are served in the middle of the day.

In New York, those who remain in town, and the number is few, go to family dinners, and I must confess that I do not envy them. The family must be small and congenial, and it rarely possesses these two qualities. I am having a party at Hillsley, which will naturally be larger on account of the festivities and the holiday. I have no suggestions to make as to any change in the usual programme. We may get up an impromptu dance or something of the kind.

### Many Strangers Seen at Horse Show

Now that the Horse Show is over, one must confess that it has not been the success of other years. The public seem quick to realize this. At no time it seems, was the Garden crowded with the mob of other years, and in the boxes there were many new faces and few old ones. Mammas who had daughters to bring out were there, however, and the debutantes were very pretty, but much overdressed. The interest as usual centered on Mrs. Reginald Vanderbilt, but the little set which had its corner near Box 13 was absent. I did not see the Gerrys; I missed Mrs. Widener, and I knew that the Loews were in mourning; and naturally Mrs. Elsie French Vanderbilt did not go, and many of her friends remained away. Such are the changes made by divorce.

Men in the morning were quietly dressed, and black coats of the "cutaway" style, as we say in America, were generally worn with trousers of dark pattern or else an entire suit of the same cloth. I am in favor of the morning coat as now developed. For a man with any kind of a figure, it is neat and becoming, and I always did dislike those fearful affairs with wide skirts and great pockets.

### Personally Conducting in Society

Many new people made their debuts at the Show, as well as young girls, and a majority of the former was under the guidance of members of society whose ancestry was sang pur, but purses were not very long. In fact, this promoting has become quite a business. I am ashamed to say that many old families are going in for it "extensively," as say the newspapers. And why not? It is pleasant guiding the footsteps of others in the right path, leading to the gates of a social paradise. The promoter does not accept actual money, but the wide-open hospitality of a luxurious country house and a well-appointed establishment in town with motors and equipages and chances to entertain, are not to be scorned. It is a fair bargain, although there is no doubt that sometimes the buyer pushes the trade hard and the path is not so easy to travel. Tuxedo has been one of the best markets. It is way ahead of Lenox, where society of recent years has been prone to be "exclusive"—another wretched term, and properly on the Index, but used in default of a better. Newport is out of the question until a positive foothold is assured and the backers must have considerable influence. Newport has long ago passed from the ken and control of the Knickerbockers, but a pretty penny can be picked up at the smaller places. And if a daughter of an old but impoverished family has to be brought out, it is much better to be a barnacle attached to a rich hull. Her mother is only doing her duty to her own, when she enters into the transaction. It is the old rule still existing under a new regime, that is all. The new rich send their children to fashionable schools and colleges and friendships are formed which are excellent investments.

I am glad of it all and I do not listen to the whispers of vulgar and discontented and envious persons who utter that significant bit of expressive American slang, "graft." I do not believe it.

And so this winter, we are to have a quantity of new blood. Very little of it is native, as most of it comes from other cities. And perhaps if certain rows of boxes at the Horse Show did suggest the back pages of a magazine—that part devoted to advertising—and if we did recognize the children from the portraits of their progenitors—honest pictures these used as trade marks—we were only too glad to see that the present generation was better looking than the last and that worthy enterprise always succeeds. And we are sure that to be able to make a fortune in these days of keen competition, suggests a due amount of brains. And we can do no better than to welcome the commodity into society. It will be refreshing.

### A Musical Season in Prospect

It is to be a musical season. Besides the two operas, we are to have any number of concerts, and private as well as public recitals. I do not think that many large dances will be given in January, and there will be no general assemblies where society may congregate. Frederick Townsend Martin has promised much, but I am not sure whether he will find conditions as favorable as last year. New York is in no mood to accept any social arbiter or even a Master of the Revels. This ancient office was one of the most sought after in the days of the Tudors and first Stuarts in England. Its glories may be revived but I doubt it. There are whispers that a large bal paré will be given at the Plaza during the winter—one equal to the Bradley-Martin or Vanderbilt ball. We have not had anything of the kind for years, and the revolution of time will bring it around, and it will be a novelty.

Mrs. Francis Dana Winslow will give a dance at the Colony Club the first week in December, for her debutante daughter. The Club is a delightful place for entertainments of that kind. Miss Winslow is in the Lenox set—one must label one's particular brand of friends, these days—and is a most attractive girl. The Winslows have been living in the old region of New York, near Washington Square, for some time.

# SEEN ON

## THE UPHILL ROAD OF THE PLAYWRIGHT

IN view of the successes attained here by Lady Frederick and Jack Straw, it is not out of place to call to the attention of play-goers that they, as well as the other works from the pen of their author, W. Somerset Maugham, are "accidents." In view of the continual cry from producing managers that "good plays" are hard to find, it is befitting to remark that a large portion of the fault rests with their own inability to recognize meritorious plays—in the manuscript—quite as much as to their timidity to risk considerable financial outlay on an untried proposition.

When Mr. Maugham first tried to sell his plays in London he was laughed out of office after office. For two years the manuscripts of Mrs. Dot, The Explorer, Lady Frederick and Jack Straw were read and as regularly returned to the author, who at that time enjoyed quite a reputation as a writer of short stories. But this fact in no wise helped him, and had it not been for the sudden straits in which the management of the Court Theatre, of London, found itself just a year ago, we might not be enjoying the two distinctly clever plays in which John Drew and Ethel Barrymore are now appearing.

As a last resort, and without much hope of its being worth the effort, Lady Frederick was prepared for the Court Theatre, and the result was a facer for the "far-sighted management." The public went wild over the play, and then other managers began to wake up and to call for whatever else Mr. Maugham happened to have handy. In less than no time he had his four plays running to crowded houses, and his future as a playwright was assured. Odd though it may seem, the manuscript of Lady Frederick was peddled about the Broadway producing offices some twelve months prior to its production in London, with the same indifference being shown by nearly every manager who read it. Liebler & Company saw possibilities in it, and offered it to Ellis Jeffrys, Viola Allen and Mrs. Patrick Campbell. They all sniffed at it and said no. The keenness of the late Clara Bloodgood was more unerring, and though she was eager to play the leading role, it was not considered advisable to let her have the chance. Then Charles Frohman looked the manuscript over, with a view to using it for either Virginia Harned or Fay Davis, but again nothing was done. Next Henrietta Crosman's judgment was asked and she, like the rest, could not see wherein she would be advantageously placed even though the failure of The Christian Pilgrim was near at hand. Following these turn-downs Lady Frederick was taken back to England, where it finally got a hearing, and now it comes back to Charles Frohman—after its stamp of foreign approval has been made indelible.

ALEXANDRA CARLISLE

From a Pencil Sketch by Jean Parke.

Miss Carlisle is an Englishwoman who has made a notable success in her role of The Mollusc in the play of that name which has just completed a long engagement at The Garrick Theatre

The experience of Mr. Maugham is not unusual. Many others have experienced the same sort of thing. Eugene Walter, for instance, not to mention other names and plays which are unknown save to the managers and the discouraged writers. And while it is undoubtedly true that a goodly portion of the refused manuscripts have not contained the box-office merits of the plays of Messrs. Maugham and Walter, there is small doubt that several good plays (far better than many which have been seen here in the last year) have gone to the dramatic ash-heap from where they are not likely ever to be rescued.

It is a pity that no adequate remedy can easily be found to alter such an unfortunate condition, because there are more theatres waiting for good plays than there are "accepted" plays ready for the theatres. As has been remarked before in this column the position of the producing manager is financially more or less precarious because accurate foresight as to probable success for any play, after one or two readings, seems an absent factor in the judgments of the majority of the men who do the producing. They cannot, however, be wholly blamed for exercising precaution when it is known that before the curtain is raised on a new play thousands of dollars must be expended in scenery, costumes and other necessary preparation. But it is a fact that the playwright has hard work in getting a manuscript read and that sometimes the hurried or valueless judgment of a subordinate is relied upon by a busy manager who might reverse the "reader's" opinion were he to take the time to personally examine the manuscript himself.

# THE STAGE

Most of the successful producers are not in business for their health. They may assert, in loud tones, with flourishing of arms and pounding of fists on a convenient table, that they will give any and every author a full and fair chance, but many writers know better, and the public is beginning to learn the real facts. Very few men will take what may be termed a chance on the play which has not already made good in some place where the judgment of the people counts, or unless a premonition says that it will bring money into the box-office. There are no play benefactors in the producing business, and when an untried play records a failure, you may be sure, eight times out of ten, that it was put on either to stop some gap or because some interested person, for the sake of the star, was willing to assume the expense necessary for production.

GERTRUDE COGHLAN

Miss Coghlan plays the leading feminine role in The Traveling Salesman, which is now in its fourth month at The Gaiety Theatre. During the second act Miss Coghlan slips on this stunning Directoire coat designed by Deutsch. It is of peacock green cloth with large revers of gold cloth strapped with the green cloth. A graceful sash is tied under the arms.

It may be that the managers of the New Theatre will practice a policy broad enough to give a hearing to every manuscript which seems to contain merit, but even this will not become possible until the reading of a new play is approached with less of a sneer than is now usual, an entire willingness to look for the best, to read thoroughly and not with superficial smartness, and to approach the task with a feeling that there may be hidden virtues in the work of every struggling and unknown writer.

## GOSSIP

A New play by Alfred Sutro, entitled "The Builder of Bridges," produced in London, November 11, at St. James's Theatre, met with a reception which, by comparison with the fervid enthusiasm evoked by the same author's "The Walls of Jericho," was lukewarm. In fact, there was some booing at the end. This, however, was more probably a demonstration against the actor-manager, George Alexander, on the part of some galleryites whose partiality for such unseemly manifestations he recently attempted to check by calling in the aid of the police, rather than a mark of disapproval of the play.

"The Builder of Bridges" is an interesting work throughout. It shows some excellent character drawing and has dramatic moments, but it never completely grips the audience.

There is nobody in the play for whom one can feel sympathy until the fourth act is reached, when one welcomes the opportunity of doing so in the case of Peter Holland, a man of figures with a yearning for a wife and children. Even Dorothy Faringay, who really doesn't deserve sympathy, obtains some when in the last act she comes to Thursfield's chambers in the temple in order to convince him that she really loves him and is not merely using him to shield her brother.

Charles Frohman said recently he would probably produce "The Builder of Bridges" in America.

Wagenhals & Kemper have engaged Julia Dean for the role of Emma and Guy Bates Post for the part of Joe Brooks in "Paid in Full."

The opening night of "Miss Innocence," with Anna Held in the title role, has been set for Monday, 30 November.

John P. Slocum has sold his interest in the tour of Margaret Wycherly to F. C. Whitney, who will be associated with Alfred E. Aarons in Miss Wycherly's new play.

A champagne dance has been introduced in the second act of "Marcelle," at the Casino, the dance being executed by Edith Girvan, David Bonnot, and Robert O'Connor.

Grace Cameron, Ada Deaves, Billy Cameron, and Arthur Willing are new additions to the De Wolf Hopper company now rehearsing "The Pied Piper."

With the consent of Manager Daniel V. Arthur, John E. Kellerd, who is appearing in "The Boys and Betty," is arranging a series of Shakespearean matinees for later in the season.

William Gillette has sent to Charles Frohman, who is now in Paris, the finished scenario of a new drama based on incidents of the civil war. It is understood that Mr. Gillette will not act in his new play, but will direct the staging.

BILLY B. VAN AS FLIP AND HARRY KELLY AS THE DANCING MISSIONARY, IN LITTLE NEMO, AT THE NEW AMSTERDAM THEATRE

Photographs by Felix

EFFECTIVE TRANSFORMA

This is a cleverly made French robe, with a "manteau à transformations." It is of satin finished
yoke and sleeves. The girdle, buttons and bands of trimming are of white panne velvet.
as shown in the photographs at the left, when it is worn at indoor receptions. In th
the shoulders, buttoned at the bust line, and presto! an adorable outdoor

SFORMATION COSTUME

in finished broadcloth, with a bodice of ivory white Venetian lace over satin and a white net
ne velvet. Its original feature is the beautifully fitting and carefully draped overskirt
ns. In the other photographs the overskirt drapery is raised and slipped over
utdoor costume is the result. Designed by Zimmermann, Paris.

(From Our Own Correspondent.)

FASHIONABLE LINES SUGGEST UNFADING YOUTH —COAT SKIRTS FOR THE HOUSE AND FOR OUTDOORS—NOTABLE COSTUMES

THE absence of petticoats reduces the feminine silhouette to the most simple expression, day by day more noticeable.

To the slender figure the extremely short, close hung walking skirt alluringly suggests youth; the tight sleeves that add to the length of line, and the shortened and raised shoulder line all help in this suggestion.

There are still redingotes in name, but no longer as we have known them, now only a series of panels opening over the limp, untrimmed skirt; the openings are adjusted by ladders of great cords ending in heavy balls, passementerie ornaments, and large flat buttons. While sleeves increase in importance corsages are so abridged they are reduced to a mere foundation for elaborate embroidery.

The long silk coats hanging in straight lines over short cloth skirts have an Oriental effect; they are so loaded with ornamentation and so long that only a few inches of the skirt is seen. With long skirts the effect is quite different, then the soft folds of the skirt dragging several inches impede the steps—for indoors they must never be lifted—and the serpent-like train coils itself slowly along.

STRIKING CLOAK

The Oriental effect I have mentioned was strongly accented in the toilette of Mme. Letellier, the opening afternoon of the Gravure en Couleurs. Her costume, consisting of one loose, square-hung garment, with close sleeves, showed nothing of the skirt save its winding train; her slender figure seemed shrouded. Topping it was one of the new turbans, a Carlier affair, an odd creation of sulphur colored velvet. Its soft folds were wound about the head, as a Turk winds his turban; they touched the edge of the eye brows at the corners and entirely covered the hair except just in front, in the middle of the forehead where the hair drooped low, shading the eyes. The folds all dragged to one side, meeting under a tall black aigrette held by a long jet tube.

THE TURBAN

Covering all the hair in the same way was a fur turban worn by a woman met at the door of the Ritz, at the tea hour, as she stepped from her motor car. It was banded with gold passementerie that held the folds of a long black gauze veil; the ends of it, that fell below her waist, were printed in cashmere shawl colors and design. These rather bizarre Carlier turbans have decidedly taken the fancy of exclusive women. To complete a travelling costume for a recent bride is a "marmotte" turban of deep old yellow velvet. Around a stiff foundation, covered smoothly on top with the velvet, is wound a wide scarf of it to knot once, a little to one side of the front; the ends then are shaped into stiff long points, one pointing down, the other upwards and away from the face.

WEDDING COSTUMES

Some resident Americans attended the grand wedding yesterday of Mlle. Amicie de La Grange. She wore an adorable gown of the new soft white satin—the softest stuff imaginable! It was so quaintly pretty, hanging in straight Directoire folds! the train of the scantiest so that as she walked her feet showed clearly. Over the low corsage and guimpe of tucked net flowed the veil of English point lace pricked on each side of the head by bunches of orange flowers. The groom's mother, the Marquise de La Boessiére-Thiennes, was beautifully gowned in Nattier blue silk and velvet. The coat was of the silk long and straight, slashed on the sides over the velvet skirt. There were velvet revers and a high Directoire collar of it and much Alençon lace showed in the front, at the throat, and fell over the hands. Over her large hat of darker blue silk and velvet was arranged a long veil of white lace. At the splendid house reception that followed the church ceremony, the lovely toilettes worn showed to great advantage.

SMART MODEL FROM JEANNE HALLE—PARIS

WATTEAU TRAIN DISTINGUISHES ONE GOWN

Much admired was a robe de style with a high corsage and sharply pointed bodice, and a long slender Watteau train that flowed quite free of the gown beneath. It was of blue and silver brocade, hung over blue tulle curiously embroidered in fine black beads in a great star shaped design. The sleeves, long and tight, were of this material; just above the elbows of each arm was tied a wide band of black velvet ribbon, the ends were slipped through jet slides and hung long, nearly to the hem. The blonde head of the wearer sank deep into a soft turban of black velvet, the hair puffed out broad on either side; big ball pins of shining jet pierced it twice, and a jet butterfly was poised at one side.

ROSE AND SILVER

A brunette wore a gown of rose colored météor crêpe. It dragged heavily against the limbs, defining them, under the over dress of silver-embroidered rose tulle. Silver lace trimmed the crêpe corsage, cut low, Florentine fashion, over only one thickness of silver-embroidered rose tulle. This also made the long sleeves.

Darker silk, its brim bound with velvet, made the wide hat, trimmed with great crushed roses of silk and tulle in different shades of rose.

SOUTACHE LATTICE

A charming new trimming that, at the moment, is used lavishly, is of narrow black soutache braid in lattice fashion. Made in any width desired, it is oddly used set at an angle in corners, a morsel on the bodice, or on the cuff, or a whole panel of it set at one side of the skirt. It is extremely decorative. A one-piece gown and this braid lattice-work arrangement forms a tablier from bust to hem; separating just below the bust it passes over the shoulders to meet again at the waist line in the back, and flows then to the floor. Touching its edge at each side of the back, high up, is a soft belt of black satin that drops to the front to end under old silver slides. There are oddly shaped revers of black satin that turn back at the neck; great ball buttons of old silver adorn them, and smaller buttons are set thickly along a narrow band of the lattice work, from elbow to wrist.

REDINGOTES

For quiet, conservative women is a redingote of heavy black corded silk hanging straight—there are no seams save those under the arms—and the fronts lap easily buttoning twice below the bust; from here the fronts slope back to show much of the skirt of the dress beneath. At the front corners and in the middle corners of the back, where it is slashed waist high to allow walking room, are decorative bits of colored embroidery mingled faintly with gold and silver threads. Above the front closing, the material is cut away and the space is filled with lovely brocaded silk in faint dull shades of colors. This is adjusted in crossing folds that rise to shape a high Directoire collar at the back; filling the space at the throat is a cravat of the new canvas that has wholly replaced the net and mull of the summer time. This new canvas is oddly woven in rather large meshes with line threads.

OTHER OUTSIDE GARMENTS

There is a bewildering array of loose ample garments all so simple in line they seem vastly easy of execution, but alas, for human hopes! only a frightful botch results from any attempt to achieve with the aid of a "little dressmaker," one of these "simple" things. Enraptured, the other day, I watched half a dozen mannikins as they preened the beautiful plumage of these fascinating cloaks. All of black Liberty satin, they were lined with white or with glowing colors. One showed glints of a deep orange in its lining displayed when the folds fell apart as the arms lifted. Apparently it was shaped from one immensely long piece of wide material. Under the arms it was held together with coarse silk cords balled and knotted into a splendor of decoration. There were half hidden bits of gold embroidery and long gold tassels weighted two corners that hung mysteriously in the back. Across the shoulders was a square shaped collar of black fur that lengthened over the top of the arms.

Imagine one of white Liberty satin lined with black and hung with heavy black tassels! Black fur edged it, and there was a wide collar of the fur. The fronts turned back into wide straight revers embroidered lightly in silver. The utmost skill and artistic taste are shown in the disposal of the straight breadth of satin that are turned into these marvellous garments. The decoration, however splendid, is the simple part, and merely a detail.

The pretty lattice trimming is shown in the illustration trimming a gown of aubergine satin. The buttons are covered with it and there are straight narrow revers of black satin.

SHORT COATS

Among some short coats that are already in preparation for the Riviera is one particularly smart. In the back it reaches well over the hips, sloping narrowly and sharply to the front. The back seam opens and laps under buttons, and three buttons are set in a cluster on the front edge of the tail. The fronts are cut off at the height of the bust, barely meeting; they are slashed over a waistcoat of black satin, held to it by large buttons, two on each side; above the waistcoat pointed revers turn back faced with satin, and the high collar that turns over at the back is also faced with it. Both collar and revers are trimmed with clusters of buttons. A quaint, old-time touch is given by a fob of black satin ribbon suspending a cameo that drops from under the high waistcoat.

Dinner gown of mauve satin with a tunic of white filet net embroidered in silver. The tucker and lower part of the tunic skirt are embroidered in purple flags. Coiffure ornament of mauve and silver bullion ribbon and violets. Amethyst drop earrings.

# WHAT SHE WEARS

SHEATH GOWN WORN AT HOME—TULLE COATS— GRAY AND PINK COSTUME—BLACK CLOTH COSTUMES—A DASHING BLACK DIRECTOIRE SUIT

Variety is increasing in the treatment of sheath gowns which one finds worn indoors upon ceremonious occasions. That alone would keep up a lively interest in present social gatherings, early as it is in the season. The least becoming ones are those dependent upon sash trimmings that cross from one shoulder, are caught with a buckle midway at the bodice line, and fall in various ways, as drapery, towards the bottom of the skirt, in front or at the sides. Few women possess a presence that is in sympathy with these classic lines, expressed by a scarf, but unless they have that rare something in accord, the effect is apt to be intolerably bad.

THE TULLE COAT

Tulle coats are the most successful accessory for the crêpe or satin sheath, which consists of a long, untrimmed skirt, a short, close-fitting little bodice to bust, with some simple ornamentation across the décolletage, that will in no way interfere with the paillette embroidery that covers the entire coat, be it of steel, silver or gold. Black or dark brown as well as smoke-colored tulles, with their steel-bead inweavings—those fabrics coming by the yard, in the extra wide widths—have become most choice for smart indoor costumes. They form a complete overgown, worn with slips of a matching color, or in harmoniously contrasting colors. The bottom tunic finish is in plain tulle of the same shade, wrought with small steel paillettes in some charming design, and forms one or two seven to nine-inch wide flounces, laid on as flatly as possible. On the bodice and the close-fitting half-sleeves, the same paillette work is used, the whole producing an immensely attractive costume for a dinner function and evening wear generally.

GRAY AND PINK IN MOUSSELINE AND BENGALINE

A combination of mousseline and Bengaline was greatly admired at a recent wedding, the wearer one of the smartest of the pretty young matrons, who was herself a bride one year ago. The long gown skirt was of plissé mousseline in taupe gray, over a deep shade of peony pink Liberty for slip. A somewhat lighter shade of gray Bengaline formed a princess tunic, having its bottom finished in a straight-across, coat-tail line at the back, and quite even with the mousseline skirt, while at the sides the tunic is sloped upwards, crossing fully twenty inches above the hem in front, where a gray silk fringe gave finish by being carried in a gradual slope backwards to nothing. Two oblong panels, embroidered in grays, with touches of deep pink, gave the needed ornamentation to the square train line at the back, the panels being separated. The front of this tunic was embroidered in scattered gray and pink small bouquets of one or two flowers, while the entire bodice was a surface mass of these little flower bunchings, finished by a décolletage band empiècement, rising on the shoulders. The guimpe was of tucked gray net or tulle, with its long sleeves in the approved style of the moment. A shirred gray silk picture hat, trimmed with pink and gray plumes, was worn, its pink satin brim lining showing advantageously in the two-color combination, as well as most becomingly, as it reflected on the wearer's pretty face.

THE USUAL BLACK CLOTH COSTUME

There has always been great distinction expressed by a black cloth costume, if of the finest quality, faultlessly made, whatever the fashion from year to year. The handsome black cloth costumes of this year never have been excelled. The coat may be a very long three-quarter length and slashed on the sides. Then there will be a narrow soutache line of ornament round the bottom, running up the slashed lines and over the shoulders, giving a sleeveless effect line to the square cut of the back. The same line finishes off the fronts, which have long, wide revers and close with a double-breasted effect, showing a short inside vest. A high, broad Empire belt defines the waist line, and there, too, the fine lines of soutaching are visible, while below the collarless line an ornamental design is fitted to the middle of the back. Then a corresponding, but longer, design appears below the belt, and is carried almost halfway down the middle of the coat's skirt. The very tight coat sleeves have a deep cuff line of soutache, but nothing more. This effective coat falls over a long, square train skirt of the cloth, untrimmed. Of great charm are such costumes.

DASHING CLOTH COSTUME

More dashing was another black cloth Directoire that swept past, the wearer trailing the same order of train skirt. This coat had the short waist line in front, and was to be fastened by a single, enormous button. It fell broadly open, and gave assurance of never being intended to close, as a double-breasted black satin vest, cut down in a low, broad V in front, was both bordered and buttoned, and held in by a sash of black velvet without ends. This coat sloped off in a hollow curve at the sides, so as to fall into that beetle-back shape still popular. Very large black satin revers turned back in front, and applied passementerie, in the glossiest of black, gave charming borderings to the coat fronts, the coat skirt, the middle back collar line, to the tops of the sleeve lines, as well as to the entirely close-fitting sleeves, trimmed in vertical lines, ending in narrow cuff finishes, all in the most perfect taste and faultless in execution. The high-tucked guimpe was visible with its plaited jabot ends in front. A huge black satin pillow muff, trimmed with black velvet buttons, enormous in size, and having velvet tabs, seemed to perfect the picture. A black beaver hat, in irregular brim lines, far reaching in its circumference, was banded with black satin and trimmed on the left with a profusion of black and white plumage, straight and brilliant in quality.

Evening gown of crushed raspberry Liberty satin with a tablier, sleeves and tucker of self-tone chiffon. Hand embroidery in black silk, and girdle and décolletage border of black Liberty satin.

## WHISPERS

TO THE GIRL WITH NOTHING A YEAR

The attractive fashion of the tucked net or chiffon sleeve has made possible the remodelling of many a frock that otherwise could not have been attempted, and in many cases the half-sleeves, so lengthened, have proved prettier and more becoming than when the waist was new. To make these sleeves in tucks, three times the length from shoulder to wrist must be allowed, unless the needlewoman is an adept at piecing, and then she must choose a tuck near the elbow to hide the joining under, for the width of chiffon or net is so great that three pairs of sleeves of medium size (for 36 bust) may be cut from it, if managed "up and down," and the tucks all the same size. A pretty new way of tucking, much used in the imported models, is to graduate the widths, the widest tuck at sleeve top, the narrowest at wrist. When the tucked piece is put in from the half-sleeve, the tucks are all of the same width.

It is also comparatively easy to convert a last year's skirt into a Directoire effect, especially if the skirt was voluminous; the only expense is for the material to make the deep hem, that will allow the skirt to be pulled up to a high waist line, and the good pattern required for accurate re-cutting. In plaited skirts many gores were used against the four or five a Directoire skirt needs, so by a little ingenuity in the trimming to cover the seams in the hem put on to lengthen, the remaining breadths can be cut up to the best advantage for this part, the joinings hidden by the braided designs.

One or two clever young women have solved the question of last year's cloth suit doing for this year, by attaching the skirt to the coat (cutting it over into tails) and getting a frock of some soft material on the same shade to wear beneath, trimming the dress with whatever pieces could be conjured from the left-over part of the skirt. The making of so many of the Directoire coats with panel tails from below a slightly high-waisted Eton or bolero upper part renders this easily possible, and with a slight change in the trimming, such as braiding in fine soutache at seams and using soutache disc buttons, in place of any of velvet or metal, the altered coat will hardly be recognized, and the accompanying gown will be made quite elaborate by the applied cloth, and removed far from the ordinary.

In choosing a model for the frock, one of the princess order, not too tightly fitted, is safest, for an extreme of any fashion is thus avoided, and the wearer will be confident of remaining "in style" for some time to come. To return to the question of sleeves, a great saving of time results from having the net or chiffon side plaited with a space between each plait. This made up over a tight-fitting chiffon lining (or of net) will have the appearance of tucking, and is not apt to pull out of place unless put on carelessly and not tacked into place. A row of tiny buttons, covered with the material or satin, down the outside of the arm, holds these plaits nicely, and the buttons are very ornamental as well. Many of the yokes, and also the wrist edges of sleeves, show pipings of silver or gold cloth, or else a slight frill of lace in either metal, even if it appears in no other part of the dress; by borrowing some of these minor points from this year's smartest dresses, those of last season can be made very presentable and often chic in appearance.

Little touches of handwork, so easy for a clever-fingered girl to do, add a great deal to a dress, giving it originality and richness, seldom to be found in the ready-made gowns. Such, for instance, as a yoke of net, embroidered in dots or tiny fleur de lis with sleeves to match. Now that plain net yokes are being supplemented in Paris by embroidered nets, this would give a final touch of chic.

Costume of dull berry-colored broadcloth, with straps of the cloth across the back, finished with cloth buttons, which are rimmed with gun-metal. Long black lynx stole and black satin hat, trimmed with crushed panne velvet.

FETCHING EVENING GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 861

# SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

MEdium priced fur coats are of the greatest interest to everyone, for, now that motoring has become so general, it is scarcely possible to get along without some kind of very heavy wrap, and only the few can afford the extravagant varieties. One is very safe in buying the low-priced fur coats if dealing with a reliable house, for in cut they are as good as the most extravagant, while one can count on their giving as good wear as is claimed for them.

SEMI-FITTING CARACUL COAT

The original of the first sketch offers more than ordinary value, as it is an excellent grade of caracul, not too shaggy, and soft and pliable in weight. Its length is 28 inches, which for a medium hight is a becoming one. The collar is smart, a military shape with tabs at the front. The lining is lovely, a pale mauve brocade, mixed with white, and there are large and roomy pockets. The cuffs are deep and turned back. The price asked for this model is $49.50, and one certainly gets a good return for the investment. A 45-inch coat in the same fur, also semi-fitting, but with a shawl collar instead of a military one, costs $79.50. We recommend this highly.

WHITE COONEY COAT

There is no end of style to the second model, a loose, long coat, with almost perfectly straight lines, yet in no wise clumsy. Those who can afford white for skating or sleighing will find it a fascinating costume, but, of course, it is more or less extravagant, and the same coat in brown cooney is equally attractive. Crochet buttons to match the fur in color are used, and every detail of finish is the finest. The length is 48 inches, the price $79.50. The tie is mounted in small animal heads.

2

HUDSON SEAL

No fur is more prominent than this, which is the rage this winter, and it is undoubtedly a successful choice. A 45-inch coat of it is to be seen in the third illustration, a loose model, lined in brown and tan striped satin. It is claimed that snow or rain will not disfigure this fur if combed out and left in a cool place to dry, so that it is just as serviceable as those of coarser nap. This sells for $59.50. A 36-inch model on the same lines is procurable for $45.

BARGAINS IN IRISH LACE NECKWEAR

At one shop the prices are from a third to a half less than one usually pays for jabots, ties and collars in this lace. The crochet is in fine thread, of a simple pattern, with roses in semi-relief dotted over the surface. The cut, shape and style of the neckwear is as perfect as the most extravagent examples, and many a woman who has thought Irish lace accessories beyond the possibilities of her purse now revels in them. Their washing qualities are splendid, as there seems no wear out to them.

Dutch collars are in great demand, and are very smart over the dark colors of winter blouses. The roses stand out well from a latticed background, and there is a pretty pointed edge. In shape these collars are broad and wide enough to lie flat and smooth around the neck. Price $1.95 each.

Turnover collars are also very good in the Irish crochet of the same pattern as the above, and cost only $1.45. A special point to be noted in regard to them is that here one may have all sizes and both 2¼ and 2½-inch hights. No other shop in town that I know of has so ample a stock of measurements in these collars.

Straight stocks, higher at the sides and in lovely patterns, sell for 95c. The yard-long narrow ties that are so much worn come at $1.95. The long part is in a lattice stitch with broadened ends on which there are raised flowers.

One of the best pieces in this department is a double tab of Irish lace, which makes the smartest sort of tie for a turnover collar, and launders time and again like new. The under half is plain, and the upper part has an elaborated design. There is a pointed edge all around. Price $1.25.

A splendid bargain is a little butterfly bow with rounded ends. There is a rose on each side, and a tiny one forms the centre knot. To give body there is an under bow of linen with a wee border of the crochet. The remarkably low cost of this is 50c., and it is a charming piece of work.

A double plaited jabot is made of linen, with an Irish border across the bottom fully three inches deep, while up the sides there runs a narrow edge. This is excellent value at $3.25.

JABOTS HAND EMBROIDERED IN COLORS

These are as dainty as possible, with scallops and dots in all colors on the edge done by hand. They are plaited and drawn in at the top, flaring widely at the bottom. Price 65c.

JABOT WITH CLUNY LACE

Cluny is a favorite with many for neckwear. It is used to border a little pointed double jabot of linen, with dots embroidered in white. This is fetching and sells for $1.45.

TINY SEWING CASE IN PIGSKIN

A wee bit of an oblong box, neatly made of pigskin, will prove a convenience for the traveling bag. It contains one spool of white cotton, one of black, needle cases, a scissors and thimble, all that is necessary for a short trip. Price $1.00.

COLORED NET WAISTS OVER WHITE

Any and all shades may be had in separate waists of square meshed net made over white China silk, and trimmed in dyed Cluny lace. The waist is a copy of a French model that costs $35, and sells for $15.75. The yoke is square, of embroidery and Valenciennes lace. The entire front is embroidered in self-tone soutache, and a band of the same is carried across the top of the long sleeves. On the outside of the cuff there are gold buttons, while finely plaited net ruffles are set in the outside seam and around the hand. This waist will answer for bridge, luncheons, etc.

STEEL BEAD HAND BAGS

are much used this year, in both bright and dull finish, and tone in so well with the fashionable and subdued colors that are favorite. Gray kid is used to line them, matching the shade of the beads, and the frames are either plain and substantial or carved in various designs. A very superior quality sells for $29.50, but one may have very effective ones for far less. The size is ample, but not awkward, the length being about six inches.

EXQUISITE SLIPPER BUCKLES

Both in design and make these are something to rave over, and are the latest novelty of a fashionable shoe shop. A jeweled lover's bowknot, in three irregular loops, is the design, the central knot coming at the edge of the slipper on the stocking, and the loops spreading toward the toe. It is set with clear and brilliant rhinestones in silver-finished metal, and is of such workmanship that there is no danger of the stones falling out. I have seldom seen anything at once so graceful and handsome for slipper trimming as these buckles, which are far from extravagant at seven dollars the pair.

COMBINATION BRASSIERE AND PANTALON

A charming undergarment combines the corset cover and drawers in one, a piece of underwear that is beautifully tailored and very dainty. The brassiere is trimmed at neck and arm-holes with Valenciennes lace and insertion. Baby ribbon threaded through beading runs around the neck. The drawers have wide lace on the edge of the ruffle, with one row of insertion inset and one row to join the ruffle to the drawers. The material used is a fine quality nainsook. One may have any bust measure between 32 and 48 inches, and the length of the pantalon is from 23 to 27 inches. Price $3 each.

The same is procurable with a short, circular petticoat in place of the drawers, the bust measure and length of skirt running like the above. The price also for this style is $3. Walking length petticoats with the brassiere come at $4.50. The skirt has a sixteen-inch flounce with three rows of insertion and two of lace as trimming.

3.

SMART LONG COAT AND TAILOR MADE FROCKS

FROM KLEINBERGER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 861

[Note.—Readers of Vogue inquiring for names and addresses of the shops in Paris where articles are purchasable should include a five-cent stamp for foreign postage and addressed envelope for reply, and state page and date. Those desiring to make purchases in Paris of articles mentioned below, or other articles, are referred to Vogue's purchasing representative, Mr. Wm. F. Homan, 7 Rue Saulnier, who will be glad, free of charge, to give all possible advice and assistance.]

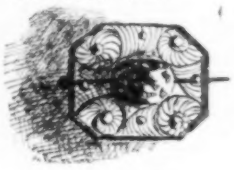
ONE of the keenest joys of Parisian life is the certitude of often happening upon some interesting personality. In a little studio apartment nestling in a corner of a high building in a quarter most frequented by foreign artists, and overlooking a romantic old convent garden, wholly hidden from the little street, there lives and works a young Russian couple. The interesting wife teaches her native language and French. The husband,

HAND-WROUGHT METAL CLASP—PARIS SHOPS

a clever artist, shows uncommon talent in every branch of his art, but, at present, he is devoting his energies to mural decoration. In the Salon d'Automne he makes a fascinating exhibit, which has won for him le prix de concours, two charming panels of Russian landscapes, "Tympana le Dniéper," and "Panneau d'Automne." Beautifully placed to show their beauty, they occupy one small room. After the glare of crude colors, the absolute horrors that blaze on the walls of this Salon, it is a haven of rest and of beauty to catch a glimpse of these decorations, their cool gray tints lightened by the golden domes that shine through the misty, faded foliage.

On the wall of another room of the Salon d'Automne this talented Russian exhibits other wall decorations of autumn and winter country scenes, carried out in a coarse, heavy embroidery and applications of cloth and silk, with veinings and outlines of fine and coarse twine, done on the coarsest of tinted, hand-made linen. All in the low gray and brown tones of color he seems to love best, these decorations are wholly artistic and original. While thoroughly of his country, they show an individual touch, tender and delicate.

This young man has on exhibition, and for sale, at his studio, specimens of these embroideries, done more delicately—but still on coarse, hand-made linen—with silken and metal threads instead of twine, insets of silk and velvet, and colored beads and stones. They are shaped into collars, empiècements, and waistcoats for women's garments. That they may be introduced to the public, these embroideries are marked at prices astonishingly low. The intervals of his more serious work—the leisure inevitable to young artists—he spends profitably in designs for his embroideries, that, placed in the hands of the peasant workers of his native country, produce most charming effects.



JEWELED BUCKLE—PARIS SHOPS

The price of the collar—half of it in detail, shown in the illustration—is thirty francs. Shape and work are copied from Russian models of the fifteenth century. Madame, his wife, wears in the street a garment so modish, yet so pleasantly unique, that I begged Monsieur to sketch it for this article. This one, straight from Russia, is of hand-woven wool of soft

LONG CLASP FOR A PELERINE—PARIS SHOPS

quality and of greenish tint. The linen of the collar is ecru in tone; the decorations are in shades of brown, and green-colored beadings and stones are used to accent the design. The clasp that holds it at the throat, and the agrafes that clasp the cuffs, are shown in the small designs.

The wide collar of the cloak quite hides the peculiar cut of it, but in the corners of the sketch its severe outlines are clearly shown. It is a veritable ancien of the fifteenth century, called a "Shooshoon." I induced them to offer the pattern for sale. In coarse muslin the price of the pattern, complete, is five francs. The sleeves, while always of the same form, can be adjusted into several shapes. That, unique, also most correct, shows the stiff, down-turning cuff fastened at the back with ancien metal agrafes. Carrying out the artist's designs from the veritable models of the ancients, his peasants manufacture, and all by hand, agrafes, clasps, and buckles like those in the illustrations. They are made from a metal perfectly resembling silver, darkened, and shaded by time, and adorned with colored stones. Made to order, the color of the stones may be ordered also. The long, slender clasp, shown in the illustration, is designed to be fastened to the shoulder of a pelerine to catch the heavy folds thrown back. Its price is eight francs. The prices of the others vary, according to size, from three to eight francs.

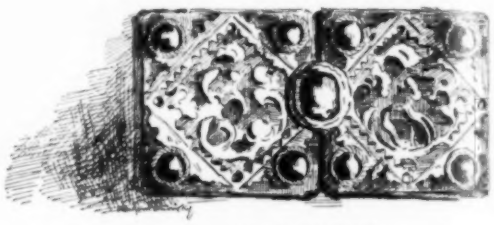
Among the novel trinkets for the autumn there is nothing more enchanting, or gracefully classic, than the gold tiaras formed of ivy leaves. Of lightly wrought metal, they will remain untarnished as long as one wishes to wear them. They pass across the top of the head, fastening in some cunning, hidden fashion under the hair, about the ears. In several sizes, they begin at thirty-five francs. In blonde hair they are wholly exquisite. At the same house are sold the wonderful "Rubis Reconstitués," mounted, and not mounted. A charming pin, with a ruby for decoration, is but twelve francs. A fascinating baroque pearl pin is six francs. In more expensive objects the false, or reconstructed, stones are set with real diamonds.

A quaint little shop that caters to the inner man, or woman, in the shape of dainty luncheons, teas, and American confectionery, has a fascinating corner devoted to the sale of Chinese goods and bijoux, imported especially by the two women who preside over the place. Real tussor, of soft, delightful texture, is sold there for five, and five francs fifty a yard. Usually one is obliged to buy this genuine material by the entire piece. Quite novel are some tussor sacs, rather short, prettily lined and embroidered in pink silk, for fifty-two francs.

Among other treasures is a wonderful robe—the court robe of an Emperor—said to be three hundred years old. It is long, magnificently lined, and quite stiff with splendid embroidery. The price is one thousand francs.

Marked from twenty to fifty francs are lovely garments that are greatly liked for evening cloaks. They are in dark colors with effectively raised embroidery. There are carved wooden images, exquisitely done, charming for little gifts, a few inches in hight, for only three francs fifty. There are buttons in two sizes, of a wondrous shade of blue; the small ones are three francs fifty a dozen; the large ones, the size of a silver dollar, for three francs each. They are enamelled with powdered kingfisher's feathers. The color is intensely decorative.

There are nests of a dozen little dishes of a rare old Chinese ware, marked at twenty-five francs for the set. Of the same ware are little boat-shaped dishes, useful for bon-bons, marked twenty-five francs for two. Extremely old, marking unnumbered years, are little bronze bells, marvelously sweet of tone, brought from the old wall of China, for thirty francs. And there are many other things at wonderfully low prices for their quality.



RUSSIAN CLASP—PARIS SHOPS

## THE POLISHING OF THE CULLINAN DIAMOND NEARS COMPLETION

AS the work of polishing progresses to completion great interest attaches to the Cullinan diamond, although several months will elapse before it will be completely finished. The delicacy of the work undertaken by the polishers cannot be realized. It was necessary in the first instance to cleave the stone in three pieces in order to remove two very bad flaws therein. This cleaving is done by first making an incision into the stone with a diamond-cutting saw at the point where it is to be cleaved, and following the grain to a depth of one-half to three-quarters of an inch.

After the incision was made the cleaver inserted into the slit a specially constructed knife blade, made of the finest steel, and then with a thick steel rod struck it a hard blow and cut the stone in twain exactly at the point where it was proposed it should be cut. It was an exceedingly well-executed piece of work.

The stone having been successfully split, the next and final operation is the polishing thereof, and this process is now being carried on.

To give an idea of the hardness of diamonds it may be interesting to state that the disk on which this diamond is being polished, which is made of cast iron and steel, revolves at a rate of 2,400 revolutions per minute. The diamond is pressed down on this disk, which is liberally supplied with a mixture of diamond dust and oil, by weights of 15 to 25 pounds, and the disk will constantly turn from 7 a. m. to 9 p. m., including Sundays, for ten to eleven months before the polishing operation will be completed.

It has not yet been positively decided in what shape the stone will be finished, but the general impression is that it will be pear-shaped. It will be, when polished, many times larger than the Excelsior, which was, up to the discovery of the Cullinan, the largest diamond in the world. It will weigh, when finished, between 500 and 600 carats.

The actual commercial value of the completed stone will be about $2,500,000, but its unique character will possibly make it priceless.

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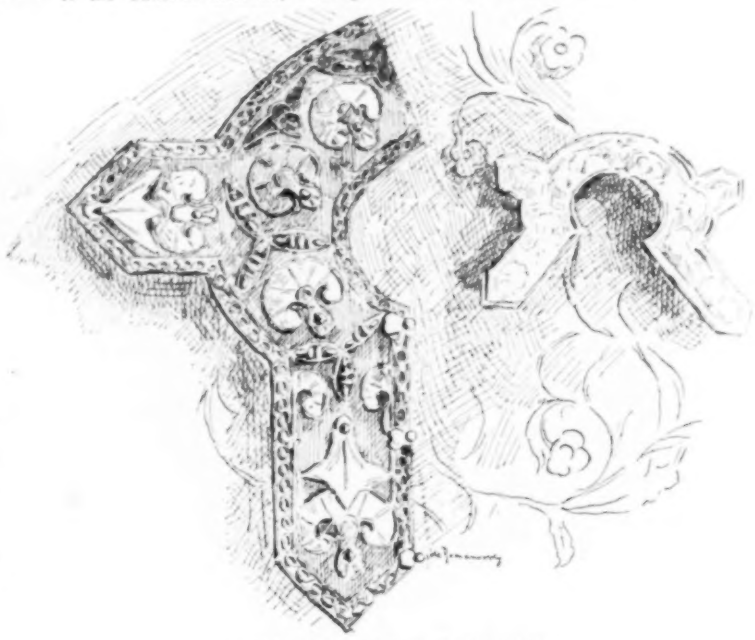
Next week Vogue will illustrate and describe scores of lovely and practical gift suggestions. Special Christmas number, with an exquisite water-color print of Billie Burke. Leave your order with your newsdealer. Price 25 cents.

RUSSIAN COAT WITH COLLAR IN WONDERFUL EMBROIDERY—PARIS SHOPS



DETAILS OF COAT COLLAR—PARIS SHOPS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

NOTABLE ACCESSION TO ANTI-VIVISECTION RANKS

THE anti-vivisectionists are rejoicing over the latest notable accession to the ranks of those who are trying to bring about the abolition of the futile, as well as cruel, practice of experimentation on living animals. The Rev. Dr. Parkhurst is the new recruit, and, in characteristic language, he has lately had his say about the danger of employing doctors who are vivisectionists. His view of the matter is that a physician who is fond of carving dumb animals may have no scruples about doing a little experimental work among his patients. This is certainly a reasonable way of looking at the matter, since a passion for vivisecting may resemble in its effects a passion for drink, which grows by what it feeds upon. A curiosity so callous that it causes one to experiment in order to find out how long an animal will take in dying of burns, and to indulge in other such preposterous and cruel proceedings, will inevitably make one itch to get at human subjects, especially if they are poor and in hospitals. One result of the anti-vivisection movement, therefore, will be sharply to differentiate between the experimentors and the great body of medical practitioners who never undertake vivisection.

A MEANS OF SALVATION FOR COUNTRY ANIMALS

Among the papers read at the Convention of the American Humane Society at New Orleans was one by Henry C. Merwin, president of the Boston Work Horse Parade Association. His subject, the need of traveling agents for humane societies, is a most vitally important one. Those who live in cities where there are S. P. C. A's to look after the interests of animals, do not usually realize that in the country districts the situation is different, because, although the laws against cruelty to animals are the same, there is no one to enforce them. As a rule, of course, the larger societies have local, unpaid agents in the smaller cities and towns; but these local agents are usually inefficient and inactive. This is what might be expected; for brave indeed must be the man in a small town who will embroil himself with his neighbors over the treatment of their animals, especially since the proceedings include the public humiliation of being hauled into court. The lot of an agent, enforcing the laws in such localities, would be a sad one indeed. It is far from unlikely that, besides making enemies and turning friends into critics, he would be the object of acts of revenge—his barn burned, or his horse injured. The fact that the local agent is unpaid also puts him at great disadvantage, his neighbors being apt to look upon his activity as a base attempt to make money by the levy of fines.

HUMANE SENTIMENT NOT UNIVERSALLY UP TO DATE

Another phase of the matter is that in numberless small communities the sentiment in regard to animals has not advanced beyond that of fifty years ago, when it was considered entirely proper for a man to beat his wife, child or slave at pleasure. More enlightened views now prevail in regard to wife and child, and the laws for their protection can be easily enforced; not so, however, those in regard to animals. The local, unpaid agent system is wholly unsatisfactory to meet these conditions; but, on the other hand, to maintain a local paid agent in every town and village is manifestly not feasible, on account of the enormous expense entailed. What Mr. Merwin proposes is that every central Humane Society shall maintain one or more traveling agents who shall go from place to place and represent the Society wherever action is necessary. The fact that he is paid will, for one thing, raise him in the estimation of the communities, since they will argue that, if he is paid to enforce the law, he is bound to do so. The fact also of his being a stranger and representing an organization which has money, power and law behind it will take away the feeling of resentment that is felt for a man living in a community who undertakes to discipline his neighbors. The details of the traveling agents' rights to make arrest—the manner of his appointment, and his jurisdiction—are carefully gone into by Mr. Merwin.

FACTORS THAT WILL HELP THE TRAVELING AGENT

There are two encouraging circumstances in this excellent plan. First, those who are habitually cruel to animals are a small class in any American community, so that it will be easy for the traveling agents to ascertain who these law breakers are, and to keep an eye upon them. The other helpful fact is that in every village there is at least one person, usually a woman, who acutely feels any cruelty inflicted on dumb animals, and who can be depended upon to give the agent important information that he might otherwise never secure, or at least be weeks in getting. The cost of such an agent, who, to be successful, must be a man of unusual qualities, including his wage and the expenses of a horse and wagon, together with any railway fares, will be from $1,200 to $1,500 a year.

THE SYSTEM ALREADY ESTABLISHED

The first humane traveling agent, commissioned in this or any other country, was appointed by the Governor of Maine in September, 1907, at the instance of small humane society at Farmington, Franklin County, and which, of course, financed the experiment. A man who had all his life owned stallions, had broken colts and had trained and driven trotters, was selected as the agent, and in his year of service he has succeeded in doing such an amount of humane work that it even amazed those who had advocated the establishment of this system. Dr. Rollin, this active agent, who traveled over most of the State of Maine in the year, made it one of his chief objects to rescue old, worn out and incurably lame horses, of which there are hundreds in Maine. These horses are slowly and very painfully dying of disease, of starvation, of old age and in winter of cold. Dr. Rollin mercifully killed off many of these horses who, but for his intervention, would have had no relief from their terrible fate. Owners of these wrecks had often to be dealt with sternly, but because the agent had behind him the authority of the State of Maine, they were finally forced to yield. It is gratifying to learn that, in his work of inspecting the stock trains from Farmington to Portland, where he found many cruelties in the shipment and transportation of sheep and cattle, Dr. Rollin had the support of the Maine Central Road. It is to be hoped that all of the central Humane Societies throughout the country will make special appeals for the support of several traveling agents, for this is one of the most far-reaching schemes for the betterment of conditions for animals that have ever been devised, it being second in importance only to the incorporation of humane training in all the schools of the country. Awake to your opportunity, Humane Societies, and follow the lead of the small Maine Society which thus puts to shame all the bigger, wealthier organizations. Progress is the word.

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## PORTRAIT PAINTERS OF TO-DAY

WALTER FLORIAN

IN the few years since his return from Europe, and location in this city, Mr. Florian has won an enviable reputation as a portrait painter, and one of his first works exhibited after this return, the portrait of the veteran Dutch artist, Josef Israels, at once attracted widespread attention for its forceful characterization, its technical excellence, and broad handling. The reputation which this portrait gained for the young artist has been increased with his subsequent work. Unfortunately, overwork has somewhat impaired his health, and last spring (1907) he was obliged, much against his will, to heed the advice of his physician, and leave for California, where he will spend at least a year. As he carried with him a sheaf of letters of introduction, however, it is not probable that it will be a year of idleness, for he will undoubtedly paint a number of portraits in the far west. He intends to see much of the beautiful scenery for which California is famous, and waxed enthusiastic over its painting possibilities shortly

WALTER FLORIAN

before his departure, so it would not be strange if he were to paint some landscapes as well.

Mr. Florian is a native of New York City. Although none of his family was a professional artist, his father had decidedly artistic tastes, and until his death, a few years ago, took the greatest and most sympathetic interest in his clever son's work. As a tiny child Mr. Florian tried to paint, and there was never any doubt in his mind that he wished to be an artist. His first teachers were Mr. Herbert A. Morgan and Professor Conrad Rossi, and he then entered the Art Students' League. After studying there for some time, he went to Europe, and remained in Europe for three years, visiting Holland, Belgium, England, Spain, France, and Africa, studying the famous museums of the old world, and working under such masters as Jean Paul Laurens, at the Julien Academy, and finally in The Hague, with Josef Israels. His portrait of this artist, already referred to, before being exhibited in this city at the last exhibition of the Society of American Artists, prior to its merging with the Academy, won a silver medal at the St. Louis Exposition.

Of Josef Israels, that wonderful old man, Mr. Florian speaks with the greatest enthusiasm. Although over eighty years old, not only does he still work as hard as many young men, painting pictures which show no sign of the age of the artist, but also, rare indeed, he takes the utmost and most friendly interest in young artists. There is no trace of self-absorbtion, of having gotten into a rut, which is all too apt to occur with old artists of any profession. Israels is full of encouragement for the strugglers, and for those who are just arriving. That they paint in a manner or school differing from his own would be no reason for him to decry their work. He is capable of seeing good in all schools.

"After working with him, Israels makes one feel that one has learned. One does not become discouraged, but encouraged, ready to work all the harder," said Mr. Florian, in speaking of his own work with him. "He has such a broad way of looking at everything."

Among the portraits Mr. Florian has painted within the few years since his return are those of Mr. Edward Bettens and of his family, all of this city, Miss Hanna, daughter of Mrs. John Hanna, Mrs. Hubbell, Father Ducey, and Carl Schurz. The portrait reproduced on page 867 in this issue of Vogue is of the two little sons of Mr. H. C. Wallace, grandchildren of Chief Justice Fuller, of Washington.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

EXactly the proper consistency of substance and smooth, unctuous texture has been obtained in a new and interesting skin food selling for the small sum of 50 cents. Instead of being encased in a jar, this is put up in a collapsible tube of large proportions, and is easily kept free from contamination. It is claimed that daily use will prevent the formation of lines or wrinkles, besides nourishing the skin and preserving it from deterioration. At night warm water should be used on the face, according to directions, the latter being then bathed in tepid water before massaging a generous quantity of the cream thoroughly into the skin. This should then be wiped away with a soft cloth. It is stated that the bust may be developed by the same treatment, and all hollows filled out in the neck and shoulders. During cold weather the skin food should be used with greatest regularity, and where the need of good results is most keenly felt, it should be allowed to remain on the skin till morning.

From the same competent hands comes a fine, pure powder, delightfully fragrant and of velvety texture. This sells for 25 and 50 cents a box, and may be had in three different tints. It is genuinely meritorious, and may be ordered without misgivings.

There is also a paste rouge which comes in a small tube for 25 cents and gives a most natural tint to cheeks and lips. I maintain that an amateur in applying artificial coloring will get the best results with a paste rouge, if a few simple directions be followed. The most important preliminary is the rubbing into the skin of a fine facial cream such as several I can recommend. Then all trace of the latter should be wiped away and the rouge applied, shading down the edges into the tone of the skin. Finish with a dusting of the best and finest powder you can find. The cream fills up the pores and prevents any possible injury to the skin, besides presenting an even surface for the artificial color, which is blended perfectly with the skin by the aid of the powder. Do not fail to remove all this with cream before retiring, in order to obviate all possible danger of injuring the texture of the skin.

One of the finest, most invigorating tonics for the hair is put up under private management, but it can now be generally obtained, and is invaluable in promoting growth, preventing the hair from falling and eradicating dandruff. This tonic is said to be conscientious in manufacture and based on legitimate scientific knowledge. Neither is it unpleasant to use, as are some rather greasy tonics. This one leaves the scalp cool and refreshed in feeling, clean, clear and invigorated. There are two varieties, to meet different requirements; both are equally fine, and neither can fail to meet with appreciation when a trial has proved their excellence.

No more exquisite extract has ever been put forth than a rose perfume by a famous French house. The American Beauty variety has lent its delicious odor to this extract, and the very flower itself seems present in richest and most exquisite fragrance. It is high priced, but unique. One can smell even the green of the tender stem and leaves, and a single drop is all that is necessary to suggest the actual presence of the rose. The emptying of this one drop on the corsage or handkerchief fills the room with fresh, sweet fragrance, and leaves a definite impression on the atmosphere for a long time.


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# ART

### EXHIBITIONS NOW ON

**New York.** Astor Library. Illustrations of architectural ornaments by sculptors of Prague, and colored reproductions of Russian embroidery.

Lenox Library. Danish etchings from Dr. Alexander Hellrung's collection.

Durand-Ruel's. Paintings by Renoir. Until 5 Dec.

Keppel's. Engravings and etchings by Albert Dürer. Through November.

Knoedler's. Portraits by von Glehn.

Macbeth's. Paintings and drawings by Howard Pyle.

Montross's. Sculpture and water colors, by Mr. A. Phimister Proctor. Until 5 Dec.

Powell's. Oils, water colors and etchings by E. M. Walker, until 28 Nov.

Print Cabinet. Engravings by Lucas van Leyden. Through November.

Wunderlich's. Etchings by Affleck, Bejot, Burridge, Cameron, etc., until 29 Nov.

**Brooklyn.** Pratt Institute. Egyptian and Italian pictures by J. Lindon Smith.

**Buffalo.** Albright Art Gallery. Paintings by George Glenn Newell. During November.

**Chicago.** Art Institute. Annual of the Atlan Club, until 2 Dec.

**Philadelphia.** Nineteenth Annual Exhibition of Art Club of Philadelphia. Oil paintings and sculpture. Until 20 Dec.

Pennsylvania Academy of the Fine Arts. Sixth Annual Philadelphia Water Color Exhibition. Until 20 Dec.

**Washington.** Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

**Worcester.** Paintings of the French chateaux country by Alson Skinner Clark. Fifth Annual Exhibition of Photographs.

### EXHIBITIONS TO COME

**New York.** Fine Art Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. 12 Dec. to 9 Jan.

**Chicago.** Art Institute. Arts and Crafts Society, 8 to 22 Dec.

**Washington.** Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. 7 Dec. to 17 Jan.

## THE RENOIR EXHIBITION

EXamples covering thirty-four of the more than forty years of the artistic career of Pierre Auguste Renoir make the exhibit now being held at the Durand Ruel galleries, interesting, not only by reason of the paintings themselves, but also as affording an opportunity to study so many different phases of this artist's development. Here are landscapes, a marine, flower pieces, and every variety of figure painting, from groups to single heads, full lengths and busts. Of the forty-one fine examples, all but three done in oils, it is hard to particularize, for each canvas has its individual charm. La Route, one of the earlier ones, is a soft-toned landscape, which has little in common, as regards style, with the Breakfast, painted in the same year, and which is decidedly impressionistic. Especially effective in the latter is the head of the man bending over to light a cigarette. The examples of recent work are with but few exceptions, figures, a number of charming heads, many of children or young girls, as in La Lecture, and the Young Girl Arranging Her Earrings, painted in 1906. The very pretty subject of this little canvas, with its broadly effective brush work, makes it decorative as well. The pose is charming, the rosy light which falls on the face contrasting with the blue of the scarf, and the flesh tones are delightful. After viewing these pictures, one marks the artist's love of pink, in all its variety of tones. In one or another the color is apparent in almost every canvas shown, now as an actual note of color in gown or scarf, perhaps the chair in which a subject is seated, now merely indicated in the light falling on a face or figure. Renoir uses the same colors on his palette as does Claude Monet, which are, as the latter artist recently stated in answer to a question: "Silver white, cadmium-yellow, vermilion, madder, cobalt blue and emerald green." The exhibition will continue until 5 December.

# For Motorists

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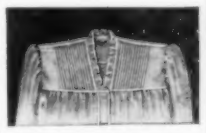

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# The Arnold Bazaar

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BARRY GORDON. By William Farquhar Payson. Author of John Vytal, The Triumph of Life, Debonnaire, etc. The McClure Co. $1.50.

Mr. Payson's young hero in Barry Gordon is well conceived, and the book has a fine go so long as the author keeps to this side of the Atlantic, and deals with persons and incidents within the purview of the American mind. To be sure, the theatrical life and death of the Confederate Colonel are a trifle melodramatic, and one instinctively listens for the slow music whenever the warrior is introduced, but the son Barry continues to have a normal human interest even throughout these scenes. Indeed, he never ceases to be a real personage even amid his highly improbable African adventures. The recent international complications over the capture of an American citizen with a Greek name by a brigand chief in Northern Africa evidently suggested parts of the story. A third of Mr. Payson's book is considerably above the type of novel to which as a whole it belongs, and the purely adventurous episodes are above the average of their kind. It is not thus, however, that the great American novel is to be attained.

VENETIA AND NORTHERN ITALY: BEING THE STORY OF VENICE, LOMBARDY, AND EMILIA. By Cecil Headlam. Illustrated by Gordon Home. London: J. M. Dent & Co. New York: The Macmillan Company. $2.50 net.

Venetia and Northern Italy (London: Dent), is a new volume in the Old World Travel Series, with text by Cecil Headlam, and illustrations in black and white and in color by Gordon Home. Mr. Headlam's attempt is to show how the art, architecture, and general life of the northern Italian cities grew naturally out of their history and politics. These city republics, which alternated between democracy and despotism, and sometimes combined the two, have come nearer than anything else in the whole history of the world to the realization of the old Greek ideal of urban communities. Allowing space somewhat in proportion to the importance of the several city-states discussed, Mr. Headlam tells the story of each, and shows the master influences that went to give each its distinctive characteristics. Venice, Milan, Bologna, Padua, and many similar places are described and illustrated. The story stops short of Florence and the other important Tuscan towns. Even little San Marino comes in for a chapter, all too short, with a fascinating colored illustration, and a drawing in black and white.

Of the illustrations in black and white, some of the best are of scenes or buildings at Bergamo, Modena, and Rimini. Venice has the best of the colored pictures, and that of St. Marks is especially beautiful. There is a lovely colored picture entitled The Towers of Bologna, and a highly successful one of the Piazza dei Cavalli at Piacenza. Milan Cathedral, shown through a livid blue mist, is interesting, but not altogether satisfactory. Mr. Home's frontispiece, The Covered Bridge at Pavia, is a lovely bit of brilliant coloring, and a good example of effective draftsmanship.

IMPRESSIONS OF HENRY IRVING GATHERED IN PUBLIC AND PRIVATE DURING A FRIENDSHIP OF MANY YEARS. By Walter Herries Pollock. With a preface by H. B. Irving. Longmans, Green & Co. $1.

Walter Herries Pollock, the dramatic critic, has written Impressions of Henry Irving, a book that every intelligent and sympathetic reader will wish longer. It was Mr. Pollock's good fortune to enjoy an almost lifelong friendship with Irving, but this little book is concerned less with the details of a delightful intimacy, less with what we may call the lay personality of Irving, than with his acting and his conception of the art and of the great characters which he impersonated. Those who love the theatre, those who love Shakespeare, will read this book with genuine delight. The author does not intrude himself upon the reader, yet one feels in every page the influence of a keen and cultivated intelligence. There are few glimpses of Irving in his purely non-professional character, yet one is made to feel the man as well as the actor, and the occasional anecdotes of stage mishaps, or the origin of special bits of stage business are full of an illuminating interest. Those who admired Irving will learn with a tantalizing sense of disappointment that he seriously thought of playing Falstaff, and of course the Falstaff of Henry Fourth. One cannot help wondering how he would ever have "made up" for the part. A surprising bit of news, and one that will send many readers back to their Tennyson, is Irving's declaration, touching Becket, "The play made me. It changed my whole view of life." Nothing in the way of critical biography so modest and at the same time so satisfying as this little book has appeared in a long time.

CONFESSIONS OF A RAILROAD SIGNALMAN. By J. O. Fagan. With Illustrations. Houghton, Mifflin & Co. $1 net; postage 10 cents.

Not large, but highly significant is this volume made up of papers contributed by a lifelong railway employe of the Atlantic Monthly. The author discusses, without prejudice or heat, the question of responsibility for the appalling number of railway accidents in the United States, where such casualities are more frequent than in any other country of the world. It is probably safe to say that we have the most intelligent body of railway workers in any country of the globe, and at this moment perhaps the keenest and most energetic corps of railway administrators that this country or any other has ever known. If Mr. Fagan has not misread the facts, however, the sense of responsibility for the safety of life and property is relatively low, both among the ordinary employes and the administrative officers. He finds that an excellent body of rules for the protection of life and property is recklessly disregarded by train crews, and that administrative officers are far too indifferent to such criminal neglect.

Nothing in the book is more significant than what Mr. Fagan has to say in reply to a railway president's assertion that, in his experience, every increase of pay on his road has been attended with a loss of efficiency in the men. The answer is that increase of pay and loss of efficiency have their root in the same thing, the fear of railway adminstrators in the presence of powerful labor organizations among employes. Now, it is well that there should be powerful labor organizations, since modern concentration of capital and private control of natural opportunities have made it difficult for the individual to deal with an employing corporation, but it is shameful that the traveling millions, who are neither employes of the railroads nor their administrators, should suffer from the recklessness of the former and the timidity of the latter. Mr. Fagan has many helpful suggestions to make, but the most needed thing is a strong and intelligent public opinion on this subject, and his book should go far toward creating such a public opinion. It is a book of great importance and value.

## RECENT FICTION

And So They Were Married (Dodd, Mead & Co.), by Florence Morse Kingsley, is a novelette in the old style, in which we have the very young couple with a bit of parental friction rippling for a moment the smooth course of ante-nuptial love, the sympathetic mother who pleads for the rights of youth, the primitive grandmother with a touch of rural dialect in her speech, the


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innocent extravagance of the young wife who seeks to be part of a circle quite above her husband's very modest means, the insolent cook, the shrinkage of the little household within its proper social bounds, and all the other romantic things that pleased an earlier generation of readers. It must be admitted that the author seems unlikely to change the trend of current fiction, unless she can do something far stronger than this, though a good many readers will like her little story better than the more modern type of novel. W. B. King furnishes well composed and well drawn illustrations, of which the frontispiece is by far the least meritorious.

John Lloyd in The Captain's Wife (Mitchell Kennerley, $1.50) has written a powerful and dramatic story of army life in Arizona at the time of the rising of the Apache Indians. Two officers, Captain Livingston and Lieutenant Hecker, fall in love with the daughter of the colonel in command. Nina yields to the suit of Livingston, who marries her clandestinely. Almost immediately afterward the pair are attacked by Indians, and as a result of the terrible shock the girl loses her memory, and after being rescued, is separated from her wounded and helpless husband. Meanwhile the Lieutenant, who is also the not unattractive villian of the story, makes the most of his peculiarly favorably opportunity. It must be left to the author to relate how the Captain reappeared after many months to claim his own.

There are some stirring accounts of fights with Indians, and a touch of melodrama is provided in the exciting chapter which tells of the wicked and flirtatious Lieutenant's end. The real merit of the book, however, lies in its effective descriptions of Arizona —its scorching heat, brilliant sky and magnificent desolation.

George Cary Eggleston, though born in the middle west, and long a resident of New York, has never lost his love for his ancestral Virginia, and he now adds another to his list of novels illustrative of southern life. The new story, entitled Two Gentlemen of Virginia, opens a little more than fifty years ago at a hotel in Richmond, and with the preparations for a duel. The conflict is happily averted, and then we are asked to interest ourselves in the fortunes of a charming and highborn young lady of Virginia, her friends, her enemies, and, of course, her lovers. Mr. Eggleston, one must believe, idealizes somewhat the Virginia of fifty years ago, and it cannot be said that he always puts the breath of life into his gentlemen of the old school. He is happy, however, in his negroes, and he succeeds in making the reader feel the charm of plantation life, and the fascination of the school of manners that prevailed in the best Virginian society. The book is published by Messrs. Lothrop, Lee and Shepard, of Boston, at $1.50. It is illustrated with pictures of varying merit by Frank T. Merrill.

## LITERARY CHAT

AMong the new Scribner books are the first volume of the projected twelve volume Encyclopaedia of Religion and Ethics, a new edition of Arthur Train's Prisoner at the Bar with an additional chapter on Insanity as a Defense in Criminal Cases, and Poem Outlines of Sidney Lanier, being hitherto unpublished fragments from the notebooks of a very remarkable American poet.

The Macmillans, publishers of F. B. Tracy's new History of Canada, quote a professor in McGill University as pronouncing it the only history of the Dominion that he has ever been able to read. He prophecies that it will become a standard textbook in the schools of Canada.

Two editions of a new Lincoln Centennial volume are announced by the Putnams, of New York. One, a crown octavo with the medal reproduced in bronze, is to sell at $5; the other, an octavo with a medal reproduced in silver, is to sell at $10. The letter press will include a few of Lincoln's most notable utterances, among them the Gettysburg speech and the Second Inaugural. The medal, by Roiné, of Paris, is mounted in a heavy board page, from which it may be detached.

Professor Charles Waldstein, an American scholar long resident in Europe, has issued through the Macmillans a sumptuous volume entitled Herculaneum, Past, Present, and Future. The book is a discussion of the buried city and of the site since the eruption of more than 1800 years ago which overwhelmed the place. Professor Waldstein, who was balked by the Italian government in his efforts to bring about the excavation of the spot, discusses ways and means of excavation. The illustrations represent some of the art and archaeological treasures recovered from the site.

Among the juveniles announced by the McClure Company for autumn publication are Tales of Laughter, being a new volume of selections in the Children's Classics Series under the editorship of Mrs. Wiggin and her sister, Nora Archibald Smith, and the Boy's Book of Steamships, which is designed as a companion volume to the Boy's Book of Locomotives, published last year by the same house.

The McClure Company announce the third and concluding volume of Reminiscences of Carl Schurz, and Ellen Terry's Recollections and Reflections.

Among the books announced for early publication by the Lippincotts, of Philadelphia, are Joseph Pennell's authorized biography of Whistler, A. H. Kean's translation of The Chilhood of Man, from the German of Dr. Leo Frobenius, who has travelled much among the primitive races that still dwell upon this planet; Richard Third, in the famous and learned Variorum Edition of Shakespeare, begun by the venerable Horace Howard Furness, and continued by his son and namesake; a critical study of Sainte Bèuve, by Prof. George McLean Harper, being a new volume in the French Men of Letters Series; the Fourth Volume of the Works of James Buchanan, edited by Professor Moore; several new books and new editions for the young, and new editions of some notable reference books long published by this house.

The Macmillans announce the publication of the books of the Bible in a series to be called The Bible for Home and School. This series is under the editorship of a distinguished Biblical scholar, and each book will have an introduction of scholarly and critical quality. The text used is that of the standard English revision, with the Psalms printed in metrical form.

By the most singular good luck, Jack London has been shipwrecked in his voyage round the world. Of course, nothing more fortunate could have happened to a navigator whose voyage was undertaken for the purpose of procuring copy. Poor President Roosevelt can hardly hope for such good fortune on his hunting trip in Africa, but perhaps he will be treed by a lion, or have some other hairbreadth escape to add interest to his promised letters.

Recent announcements by the Putnams include Fighting the Turks in the Balkans, by A. H. H. Smith, an American who took part in the adventures which he describes; Madame, Mother of the Regent, being the story of a famous French princess, by Arvede Barine, and The Heart of a Geisha, by Marion Crawford's sister, Mrs. Hugh Fraser. The last named volume is a romantic tale of Japan.

A timely book announced by the Macmillans is Andre Tardieu's France and the Alliances: The Struggle for the Balance of Power. The work deals with the relation of France to European alliances and ententes since the Franco-Prussian war, and is based upon a course of lectures delivered by Monsieur Tardieu at Harvard. In view of an interview with Emperor William recently published to the deep chagrin of Germany and the astonishment of the world, and another such interview more recently suppressed, this volume should have special interest.

More's Millenium is the title given to a new translation of Sir Thomas More's famous Utopia, just announced by The John McBride Company. The translator, Valerian Paget, has put More's Latin into modern English. It has hitherto been best known to the unlearned in the somewhat archaic English of the early translations. The presentation of this famous account of an imaginary ideal community in popular form is a symptom of the times well worth considering.

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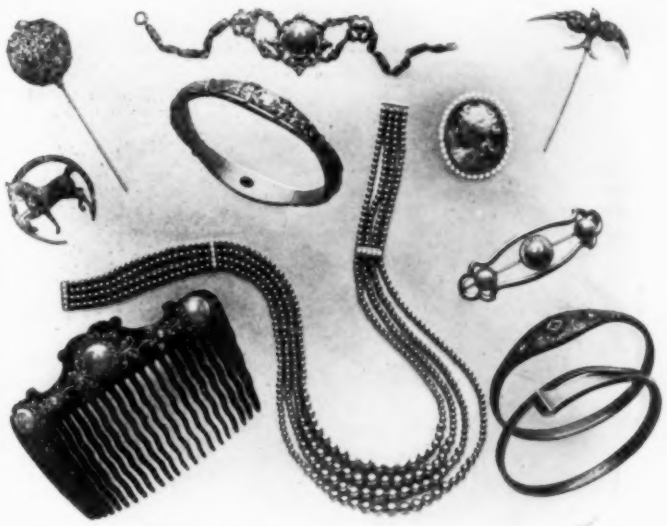
Vogue is $4.00 a year by subscription, which includes nine special 25c. numbers. 11 East 24th Street, New York.

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Reed & Barton Co.'s holiday preparations have been completed. Their various departments are rich with new designs in Jewelry of every description, Silverware, Leather Goods and Stationery.

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## DESCRIPTIONS OF PATTERNS

NO. 1388-A.—Long, tight-fitting tucked sleeve of chiffon broadcloth or net on a silk foundation, and coming into a point over the hand. The materials required to make this model are ¾ yard of cloth, 50 inches wide, and 1½ yards of silk, 22 inches wide. This pattern comes in three pieces.

B.—Long cloth sleeve, with a few tiny pin-gathers at the shoulders. It is scalloped on the outer edge and at the wrist band in silk embroidery and is trimmed with buttons. A deep plaited ruffle of net finishes the wrist. The materials required to make this model are ¾ of a yard of cloth, 50 inches wide, and 1¼ yards of plaited net. This pattern comes in two pieces.

C.—Evening coat sleeve, made loose so that it can slip easily over evening gowns. The deep cuff is formed of a band of Persian embroidery and a large piece of heavy corded silk with three large silk braid buttons. The materials required to make this model are ¾ of a yard of cloth, 50 inches wide; ½ yard of corded silk, ¾ of a yard of Persian embroidery in a band, 5 inches wide, and six braid buttons. This pattern is in three pieces.

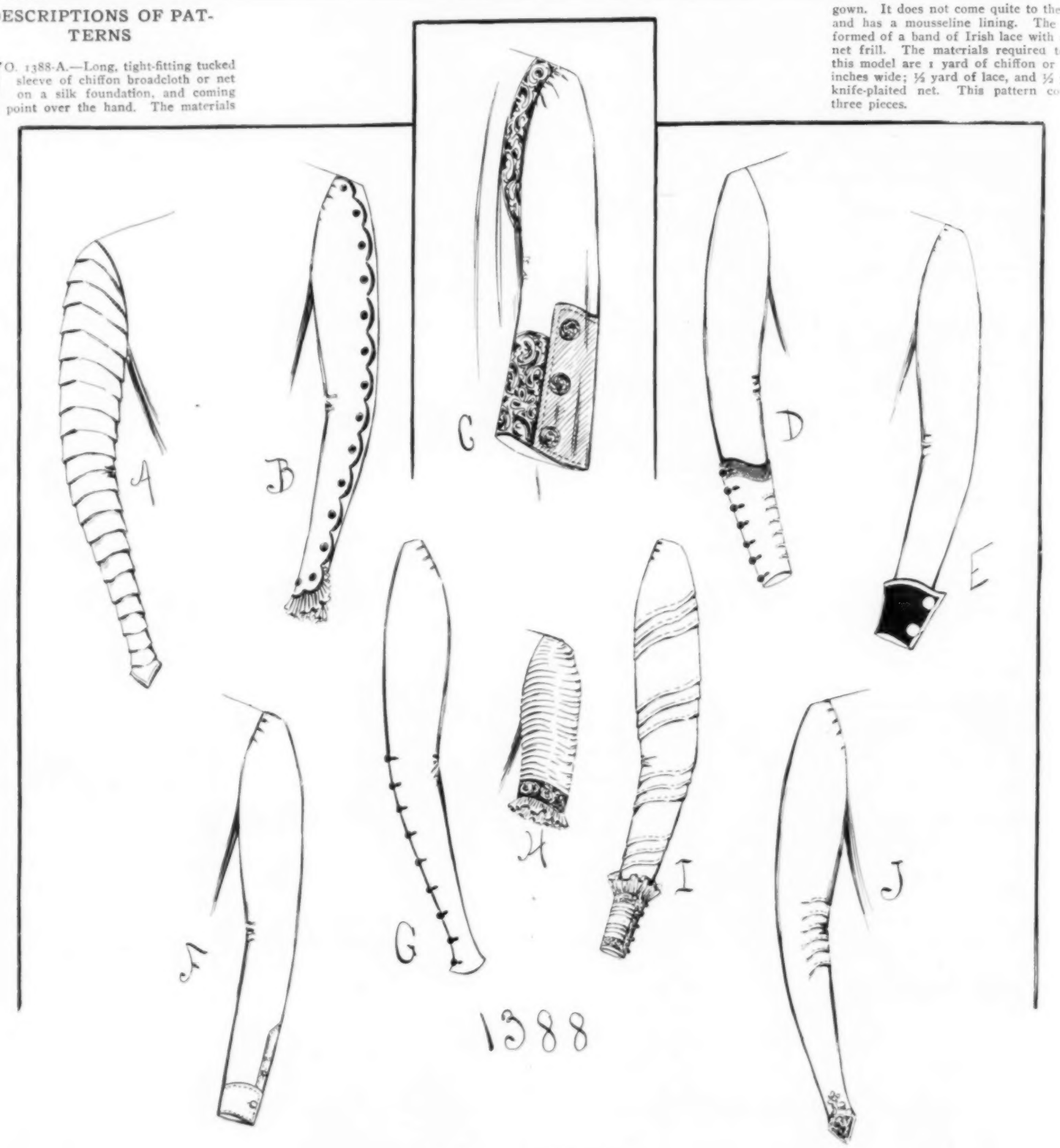
D.—Coat sleeve of cheviot, made with no fullness at the top and a deep, tight-fitting cuff, darted on the inner side, and trimmed with tiny braid buttons and frogs and black silk braid. The materials required to make this model are ¾ of a yard of cheviot, 50 inches wide; ½ a yard of black silk braid, and 14 braid buttons and frogs. This pattern comes in two pieces.

E.—Coat sleeve of serge with a black satin cuff, trimmed with two cloth-covered buttons and bordered with the cloth. The materials required to make this model are ¾ of a yard of serge, 50 inches wide; ¼ of a yard of black satin, cut on the bias, and four buttons. This pattern is cut in three pieces.

F.—Shirtwaist sleeve of Viyella flannel, with a plain tailor cuff to be worn with link buttons. The material required to make this model is 1¼ yards of flannel, 30 inches wide. This pattern is in four pieces.

G.—Dress sleeve of silk, made with a dart from the elbow in order to shape it into the arm, and flared at the wrist. It is trimmed on the outside from elbow to wrist with silk-covered buttons and silk embroidered buttonholes. The materials required to make this model are 1½ yards of silk, 24 inches wide, and 18 buttons. This pattern is in one piece.

H.—This short, tucked chiffon or net sleeve is used only with an elaborate dinner gown. It does not come quite to the elbow, and has a mousseline lining. The cuff is formed of a band of Irish lace with a white net frill. The materials required to make this model are 1 yard of chiffon or net, 40 inches wide; ½ yard of lace, and ½ yard of knife-plaited net. This pattern comes in three pieces.

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J.—The tight-fitting leg of mutton sleeve for a house or street gown, embroidered at the point which extends over the hand, and having six tucks at the bend of the elbow. The material required to make this model is ¾ of a yard of chiffon broadcloth, 50 inches wide. This pattern is in one piece.

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